Universitat Autònoma de Barcelona

Voice-over in multilingual fiction movies in Poland
Translation and synchronization techniques, content comprehension and language identification

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To Dawid

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Abbreviation and Acronym Glossary

AVT	Audiovisual Translation
AVTS	Audiovisual Translation Studies
GEEs	Generalized Estimating Equations (GEEs)
H_1	Research hypothesis 1
H_2	Research hypothesis 2
H_3	Research hypothesis 3
M	Mean
SD	Standard deviation
MAC-S	The Memory Assessment Clinics Self-Rating Scale
FLP	Foreign Language Proficiency
FEAVTM	Frequency of Exposure to AVT Mode
AAVTM	Attitude towards the AVT Mode
AMP	Attention paid to Movie Projection
DNLSC	Detection of the Number of Languages Spoken by Character
ICLP	Identifying the Character–Language Pair

Chapter 1. Introduction

1.1. Introduction

In the last decades, Audiovisual Translation (AVT) has strengthened its position in Translation Studies. As an independent discipline with a multicultural and cross-disciplinary approach, AVT has fostered the understanding of media and improved media accessibility within the audiovisual landscape. While some of the AVT modes, like dubbing and subtitling, are very well-known and a number of studies are dedicated to broadening the knowledge about them (see Chaume, 2004; Díaz-Cintas, 2001), voice-over remains little studied and is frequently considered a niche mode used only in some Eastern European countries as a "hangover from the Communist system" (Glaser, 1991). In effect, research on voice-over translation is rather sporadic and usually centered on documentaries, interviews or other non-fiction genres (see Franco, 2001; Franco, Matamala & Orero, 2010; Grigaravičiūtė & Gottlieb, 1999; Orero, 2006).

Voice-over is the prevailing mode of audiovisual transfer for fiction on TV in many Central and Eastern European countries, like Poland, Russia, Latvia, Lithuania, Ukraine and Estonia (Dries, 1995; Franco, Matamala & Orero, 2010). This practice involving one or two actors reading the entire dialogues with the original soundtrack audible in the background was much cheaper than dubbing and slightly more expensive than subtitling (Dries, 1995). As claimed by Garcarz (2009), who describes voice-over in Poland, this type of translation was not due to economic or historical reasons, but purely pragmatic ones, as it was a perfect "propaganda tube whose efficiency was proved with previous newsreels" (p. 572). It is probable, though, that all three reasons coincided and contributed to the wide-spread usage of voice-over in television in Poland.

Voice-over as a translation method used in feature films endured the collapse of the Soviet Union and nowadays counts with the target market of more than 200 million people (data based on population of Russia, Latvia, Ukraine, Lithuania and Estonia, some of the former Soviet Union countries where voice-over has remained) (World Bank, n.d). In Poland, where this research is set, voice-over counts with over 37 million viewers (World Bank, n.d.) and, more interestingly, continues to be a preferred AVT mode. According to Bogucki (2004), who cites the results of a poll conducted by an institute SMG/KRC in 1995, voice-over is preferred by 50.2% of Polish respondents, while 43.4% indicate dubbing as their favorite mode and only 8.1% subtitles choose subtitles. Another study, commissioned by the BBC, showed

that 52% of viewers preferred watching programs with voice-over while only 4.5% preferred subtitles (Subbotko, 2008). Similar results were obtained in a survey conducted by an agency studying public opinion, TNS OBOP, for the Polish public television TVP. This survey showed that 45% of respondents prefer voice-over, the same percentage favors dubbing while only 4% indicated subtitling as a preferred AVT mode (Garcarz, 2007). In the past few years, the AVT landscape in Poland has been experiencing some changes as there are more and more channels, which offer interlingual subtitles as an alternative to voice-over (Szarkowska & Laskowska, 2014).

The aforementioned sociocultural reasons do not translate into research interest among scholars. In 2008, Woźniak compiled a list of Polish works about AVT[1] and out of 56 titles mentioned in the Bibliography of Polish Works on audiovisual translation only 3 items/works contain in the title "voice-over" or "translation in television": Bogucki (2007), Garcarz (2006, 2007). Seven years later since Woźniak's (2008) compilation, the status quo of research on voice-over has remained practically the same. Most works mention voice-over as one of the existing modes in Poland (see Adamowicz-Grzyb, 2013; Palion-Musioł, 2012; Szarkowska, 2009, Tomaszkiewicz, 2007; Tryuk, 2009) but do not analyze it in depth. Only a few works dedicate their attention solely to voice-over, and more precisely, on historical aspects of voice-over (see Garcarz, 2006; Holobut, 2012), its contemporary practice (see Garcarz, 2007), and different techniques within voice-over translation (see Karczewska, 2009; Woźniak, 2008, 2012). Unfortunately, those are only isolated publications. The gap needs to be filled with a systematic study that could embrace voice-over from various angles.

This goal has been set in my doctoral research, which analyzes voice-over from two different approaches: product-oriented and participant-oriented perspectives. In particular, it focuses on different translation and synchronization techniques applied in voiced-over multilingual movies and then addresses the matters of information processing, comprehension and identification of various languages in voiced-over movies. This research centers its attention on multilingual movies, i.e. movies with more than one source language. This additional criterion in the study is due to the fact that the research on voice-over translation of multilingual fiction is virtually non-existent, even if subtitled or dubbed multilingual productions recently attracted more interest (see Meylaerts & Serbian, 2014; Szarkowska, Żbikowska & Krejtz, 2014). As put by Meylaerts (2013), "a simple search based on the

[1] The compilation was presented in a Polish peer-reviewed academic journal devoted to translation matters, *Przekładaniec*, in 2008.

keyword ‘multilingualism’ in Benjamin’s Translation Studies Bibliography shows how half of the publications related to translation and multilingualism between 1972 and 2010 have appeared during the last decade” (p. 519). Movies with more than one vehicular language (understood as a language of communication) are still described in terms of “difficulties” or “problems of untranslatability” (Meylaerts, 2006, pp. 4-5).

This constitutes a gap in current knowledge and research, especially if we consider contemporary population dynamics in Europe, a significant market for AVT translation. It is enough to mention that in the year 2012 roughly 10% of the population residing in the European Union countries were foreign born (Eurostat, 2015). Among them, over 17 million people were born in a different member state of the EU and 33 million of them were born outside of the EU boundaries. The economic migration, multinational corporations, study abroad programs, family reunifications and asylum seekers are some of the current sources of the European migratory population stock (Eurostat, 2015). The above cited numbers and phenomena result in linguistic diversity present in everyday interactions. Subsequently, the cultural productions, especially films, become multilingual in order to reflect the current state of society. Moreover, the contemporary cinema frequently portrays multiple languages in everyday life, and also like Audiard in *A Prophet* (Jacques Audiard, 2009), showcases translation in social dynamics. Therefore, the development of research that links translation with multilingualism is needed in order change the current situation in which, according to Grutman (2009) multilingualism and translation are “widespread intercultural phenomena […] rarely considered in connection with each other” (p. 182).

Following the same methodology used by Meylaerts (2012), I browsed the keyword “voice-over” or “voiceover” in Benjamin’s Translation Studies Bibliography in 2015. I was presented with 80 titles referring to this AVT mode. None of them linked voice-over to the term “multilingualism”. Similarly as in the case of dubbing and subtitling, there is a need of in-depth research on how multilingual movies are voiced-over and those two aspects motivate this dissertation which dates back to 2011.

To the best of my knowledge, this is the first PhD dissertation dedicated entirely to voice-over of multilingual fiction movies in Poland. In particular, for the first time, it is aimed to analyze which translation techniques can be identified in multilingual voiced-over movies, which synchronies can be detected when analyzing the coexistence of two soundtracks, and finally, to measure viewers’ general content comprehension and whether they are able to identify various languages used in voiced-over movies. To achieve the third aim, I decided to contrast information processing of voiced-over movies to subtitled ones. There are two reasons

behind this methodology. On the one hand, by adopting this approach, other factors (such as the movie itself), that could potentially affect the information processing can be excluded. Additionally, the comparison between information processing in voiced-over and subtitled excerpts allows for analyzing which of those two modes transfer multilingual elements in a more efficient way. Finally, as the theoretical background of information processing of voiced-over movies has not been established and, in contrast, there are developments of this aspect within subtitling, I reach into this field to apply it for information processing in voiced-over movies.

With these aims in mind, this dissertation—which is presented as a compendium of publications (see subsection 1.5.)—adopts a mixed-method approach that integrates descriptive analysis and experimental design. In particular, one experimental and two descriptive studies have been carried out. Such methodology enables me to investigate thoroughly each of the mentioned aspects separately but at the same time it lays foundation to understand how voice-over translation functions as a coherent whole and how it is processed by viewers.

1.2. Objectives and hypotheses

The first general aim of this dissertation is:

1. To establish how multilingual elements are translated in voiced-over movies into Polish.

In order to achieve this objective, the following specific objectives are defined:

   a. Identify the multilingual elements in a corpus of multilingual movies voiced-over into Polish and analyze their function.
   b. Identify the translation techniques used in a corpus of multilingual movies voiced-over into Polish and analyze whether they foster the recreation of the multilingual context.

The second general aim of this dissertation is:

2. To establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context.

In order to achieve this objective, the following specific objectives are defined:

a. Identify and analyze the types of synchronies observed in a corpus of multilingual movies voiced-over into Polish.
b. Analyze the relationship between the different types of synchronies and the different types of translation techniques used in order to assess which combinations help in recreating the multilingual context.

The third general aim of this dissertation is:

3. To test how multilingual elements are processed by Polish viewers in both voiced-over and subtitled multilingual movies.

In order to achieve this objective, the following specific objectives and hypotheses are defined:

a. To examine if there is a difference between subtitling and voice-over in content comprehension of multilingual excerpts.
b. To examine if there is a difference between subtitling and voice-over in detection and identification of multilingual content.

Related to those aims, the following research hypotheses (H) have been established:

H_1: Comprehension of multilingual movies depends on whether subtitling or voice-over is used as an audiovisual translation mode.

H_2: The effect of an audiovisual translation mode on the detection of the number of languages spoken by characters in a multilingual movie differs for multilingual and monolingual characters.

H_3: The effect of audiovisual translation mode on the character–language pair identification in a multilingual movie differs for multilingual and monolingual characters.

Each of these aims is tackled in a separate article. The first descriptive study titled *Translation techniques in voiced-over multilingual feature movies,* which addresses the first general aim, is presented in Chapter 2. This study constitutes a base for the second descriptive study titled *Synchronization techniques in multilingual fiction voiced-over films in Poland.* This second

study deals with the second general aim set in this dissertation and is presented in Chapter 3. The third study shifts an approach from a descriptive to an experimental one and tackles the third general aim to acquire a user-oriented perspective of how multilingual elements are processed by Polish viewers. This study titled *The effect of subtitling and voice-over on content comprehension and languages identification in multilingual movies* is presented in Chapter 4.

1.3. Theoretical framework

This research has adopted a holistic approach and has reached across various areas of Translation Studies, and more specifically within Audiovisual Translation Studies (AVTS). Using a recent classification proposed by Saldanha & O'Brien (2014), it can be established that this study falls within two types of research. First, the analysis of the translation and synchronization techniques addresses translation as a product. This product-oriented approach, as defined by Saldanha & O'Brien (2014), "offers evidence of translators' decision making, which allows some insight into the translation process" (p. 50). It allows mapping which translation techniques and synchronization techniques are employed to translate utterances with multilingual elements and to interpret how efficient they are in rendering multilingual context.

Second, this research is of a participant-oriented nature. This end-user approach, which departs from the product and focuses its attention on respondents, allows testing empirically how viewers process multilingual elements and compare their comprehension and multilingual content identification in voiced-over and subtitled multilingual movies.

This multi-facet research has found its theoretical framework in a number of different translation theories. In the following sections, I will briefly address the central concepts this research uses— and the theories behind these concepts—namely voice-over, multilingualism and its function in movies, translation techniques, synchronization techniques and information processing. A more extensive state of the art of each of these aspects is found in the articles and is not included here to avoid repetitions (see article *Translation techniques in voiced-over multilingual feature movies* for the concepts of translation technique and multilingualism in audiovisual translation, see article *Synchronization techniques in multilingual fiction voiced-over films in Poland* for the concepts of voice-over in fiction and non-fiction movies, synchrony in voice-over, and see article *The effect of subtitling and voice-over on content comprehension and languages identification in multilingual movies* for information processing in voiced-over movies).

1.3.1. Voice-over in AVTS

Most studies on voice-over, developed within AVTS, center their focus on its particular usage in non-fiction products (see for example Franco, 2000; Franco, Matamala & Orero, 2010; Krasovska, 2004; Orero, 2006) and offer their definitions within this framework. This dissertation departs from the non-fiction context of voice-over translation and places its interest on voice-over in fiction movies. For this reason, this research does not rely on one specific definition of voice-over but rather draws from various characteristics presented by different authors who define this AVT mode.

The first aspect mentioned by various authors (Chaume, 2004; Díaz-Cintas & Orero, 2006; Dries, 1995; Franco, Matamala & Orero, 2010; Krasovska, 2004; Luyken et al., 1991) refers to the simultaneous presence of two soundtracks, the original one "reduced entirely or to a low level of audibility" (Luyken et al., 1991, p. 80), and the translated on the top. The second distinctive aspect of voice-over brings up the common practice "to allow the original sound to be heard for several seconds at the onset of speech and to have it subsequently reduced so that the translated speech takes over" (Luyken et al., 1991, p. 80). This feature was later termed as voice-over isochrony[2] (Franco, Matamala & Orero, 2010; Orero, 2006) and assumes that the translation starts after the original's onset and finishes earlier. It is also directly related with the third aspect, which assumes that the audible original units at the beginning and the end of an utterance should be translated literally trying, as much as possible, to maintain a word-by-word correspondence between the target and the source text (Luyken et al., 1991). This practice, termed literal synchrony, is more controversial and considered by some too constraining and not practical from the professional point of view (Orero, 2006; Franco, Matamala & Orero, 2010).

A posterior definition proposed by Díaz-Cintas and Orero (2006) does not take into account the literal synchrony. As pointed out by Matamala (2008), this definition is "the best to date definition (…) that refers to the final result of a voice-over and the product the audience receives (p.17)" and for those two reasons constitutes a base for this dissertation. According to Díaz-Cintas and Orero's (2006) proposal, voice-over is:

> A technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice. As far as the soundtrack

[2] In fact voice-over isochrony is inherited from dubbing where isochrony consists in making sure that the translated text fits between the moments the actors open and shut their mouth (Chaume, 2004).

> of the original is concerned, the volume is reduced to a low level that can still be heard in the background whilst the translation is being read. It is common practice to allow the viewer to hear the original speech in the foreign language for a few seconds at the onset of the speech and to reduce subsequently the volume of the original so that the translated speech can be inserted. The translation usually finishes several seconds before the foreign language speech does, the sound of the original is raised again to a normal volume and the viewer can hear once more the original speech. (p.473)

This definition, similarly as the previous one offered by Luyken et al. (1991), points out the simultaneous presence of two soundtracks and voice-over isochrony. It should be added, though, that the assumption regarding several seconds of the original soundtrack that should be audible at the beginning and the end of an utterance is controversial for two main reasons. First, "several seconds" is not a precise measure indicating when the translation should really begin and when it should finish. Second, in the case of voice-over for fiction films, following this practice is highly unrealistic, as characters speak at different pace and dialogues often overlap. Moreover, voice-over isochrony is related to literal synchrony which assumes that those audible parts will be translated literally. For this reason, this dissertation shifts the basic unit from seconds to words as this is the basic unit adapted for literal synchrony.

Díaz-Cintas and Orero's (2006) definition does not include the concept of literal synchrony, which, as already mentioned, is rather questionable. It should be added that the aspect of literal synchrony will not be omitted in this dissertation. As a matter of fact, a separate section is dedicated to literal synchrony, its assumption, distribution in the corpus, relation with voice-over isochrony and dependence on translation techniques will be thoroughly discussed in Chapter 3.

1.3.2. Multilingualism in AVTS

The phenomenon of multilingualism has always been present in European and Hollywood productions (Heiss, 2004). Still, in recent years, as noted by O'Sullivan (2011), we can observe "the shift towards a greater incidence of multilingualism in films" (p. 122). This new trend in cinema is considered "an attempt at instilling veracity in the stories" (Díaz-Cintas, 2011, p. 218) or "the need to preserve authenticity and representational adequacy, globalization, and specific requirements of the fabula" (Szarkowska, Żbikowska & Krejtz, 2014, p. 273).

The classification of a movie as multilingual is defined very loosely. For instance, according to Grutman (1998), "every text that contains at least one foreign word can be

identified as multilingual" (p. 157). Additionally, Delabastita (2009) suggests that "language" should be used as a flexible concept accommodating not only the 'official' taxonomy but also dialects, sociolects, slang, pidgin and invented languages (Delabastita, 2009). This dissertation draws from Delabastita's (2009) approach, hence the term "multilingual" is used in this study to refer to the general presence of more than one national language, their varieties (dialect, sociolect, idiolect, etc.) or invented languages in an audiovisual text.

The academic interest on multilingual movies within the AVT studies is quite recent and has been approached from different, mostly descriptive, perspectives by: 1) focusing on multilingualism as a tool for filmmakers (see Bleichenbacher, 2008; O'Sullivan, 2011), 2) analyzing challenges it poses for translators (see Baldo, 2009; López Delgado, 2007; Monti, 2009). Additionally, but rather from a prescriptive point of view, scholars have also addressed the aspect of multimodality as a solution for rendering multilingualism in a more efficient way (see Agost, 2000; Bartoll, 2006; Heiss, 2004; de Higes Andino, 2009; and Zabalbeascoa and Corrius, 2012). Lastly, to limited extent, scholars have used an empirical approach to test audience response to multilingual movies (see Bleichenbacher, 2012).

This dissertation adopts a mixed-method approach and falls within the scope of a descriptive and empirical framework. It studies which combinations of translation and synchronization techniques are employed to transfer multilingual dialogues and offers a descriptive analysis of multilingualism, its form and function in the corpus. Then it departs from the descriptive analysis and focuses on the audience and their identification and comprehension of multilingual context. It should be added, though, that all the previous studies were centered on dubbing or subtitling, sometimes referring to a simultaneous usage of those two modes. To the best of my knowledge, this dissertation is the first attempt that embraces the topic of multilingualism and voice-over translation.

1.3.3. Translation techniques in AVTS

Extensive research has been done in the field of translation techniques in both Translation Studies (Hurtado Albir, 2001; Molina, 2006; Newmark, 1988) as well as in Audiovisual Translation Studies (Gottlieb, 1997; Mayoral, 2003; Corrius, 2008; Corrius & Zabalbeascoa, 2011). The concept of "translation techniques" has been often used interchangeably with "translation strategies" (Chaume, 2008). This dissertation follows a clear differentiation between the terms "techniques" and "strategies" proposed by Molina and Hurtado (2002), who point out that those two concepts "occupy different places in problem solving: strategies are

part of the process, techniques affect the result" (p. 507). As this analysis is focused on the final product, I opted for the term "translation techniques" throughout this dissertation.

Translation techniques, as defined by Chaume (2006), are "categories which help in identification of the list of modifications that are observable in the target text with respect to the source text, and which play the role of tools helping the translator to achieve the final solution" (p. 131). The research on translation techniques has developed mostly within the context of subtitling (Bogucki, 2004; Gottlieb, 1992, 1997; Ivarsson, 1992; Tomaszkiewicz, 1993) and dubbing (Chaume, 2008; Delabastita, 1990). Some research has been also carried out on translation techniques in voice-over movies (Garcarz, 2008; Hołobut, 2012). Garcarz's (2008) proposal, based on Gottlieb's classification (1997), lists seven translation techniques: omission, functional equivalent, substitution, description, literal translation, neologization, and compensation. It does not, however, take into consideration the coexistence of two soundtracks: the original and the voiced-over one (that might be complementary) if audible to the viewer. Hołobut's (2012) classification, on the other hand, is designed for a specific purpose of analyzing "traces of socio-cultural manipulation in the consecutive portrayals of the Western reality, with special emphasis on translation practice in the communist era" (p. 478).

This dissertation applies the classification proposed by Gottlieb (1997) as it appears to be the most complete one for the purposes of this research for two main reasons: 1) it offers a wide gamut of techniques that can be detected in the corpus; 2) as it was designed for subtitling, it does take into account the coexistence of the original soundtrack. It was also later used by Aleksonytė (1999), who applied it to a comparative analysis of Danish subtitling and Lithuanian voice-over in the film *Breaking the Waves* (Lars von Trier, 1996). It was then already validated with voice-over mode which constitutes another argument favoring this classification.

Gottlieb's (1997) classification of translation techniques is presented in Table 1.

Table 1: Classification of translation techniques proposed by Gottlieb (1997, p. 75)

Type of technique	Character of translation
Expansion	Expanded expression, adequate rendering (culture-specific references etc.)
Paraphrase	Altered expression, adequate rendering (non-visualized language specific phenomena)
Transfer	Full expression, adequate rendering (neutral discourse – slow tempo)
Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
Transcription	Anomalous expression, adequate rendering (non-standard speech)
Dislocation	Differing expression, adjusted content (musical or visualized language specific phenomena)
Condensation	Condensed expression, concise rendering (normal speech)
Decimation	Abridged expression, reduced content (fast speech of some importance)
Deletion	Omitted expression, no verbal content (fast speech of less importance)
Resignation	Differing expression, distorted content (untranslatable elements)

This list of translation techniques constitutes a direct reference for the analysis. It should be added that Gottlieb's original denomination was "translation strategies". But as already explained, for the purposes of this analysis, the term "strategy" has been replaced with "technique" in order to maintain a differentiation between translation technique and translation strategy.

1.3.4. Synchronization techniques in voice-over

The aspect of synchronization techniques in AVTS is rather extensive but focused mostly on the mode of dubbing (Ávila, 1997; Bartrina, 2001; Chaume, 2003 & 2004a; Chaves, 2000; Fodor, 1976; Goris, 1993; Kahane, 1990-1991; Karamitroglou, 2000; Martín, 1994; Matamala, 2010; Mayoral et al. 1988; Whitman-Linsen, 1992). Those works constitute a basis for research on synchronization techniques in voice-over, though in this case the research is not as abundant (see Aleksonyté, 1999; Franco, Matamala & Orero, 2010; Grigaravičiūtė & Gottlieb, 1997; Krasovska, 2004; Orero, 2006). The first in-depth study on synchrony in voice-over is the one presented by Orero (2006) who identifies three different types of synchronies characteristic for this mode: 1) kinetic synchrony, 2) action synchrony, and 3) voice-over isochrony. This model proposed by Orero (2006) provided foundation for subsequent research on synchronization techniques which resulted in a first monograph dedicated entirely to voice-over translation in documentaries (see Franco, Matamala & Orero, 2010). In their work, Franco, Matamala and

Orero (2010), in addition to the three synchronies already mentioned, distinguish an additional type called "literal synchrony", providing a comprehensive list of different types of synchronies used in voice-over productions. For this reason, this research applies the classification of four different kinds of synchronies as presented in Table 2.

Table 2: Synchronization techniques (adapted from Franco, Matamala & Orero, 2010)

Type of synchrony	**Character of synchrony**
Kinetic synchrony	The message read by the voice which delivers the translation must match the body movements which appear on the screen.
Action synchrony	The voice which delivers the translation should match the action taking place on the screen.
Voice-over isochrony	The voice which delivers the translation should fit in the available time in which the translation can be read.
Literal synchrony	The few words that might be audible at the beginning and at the end of the utterance should be translated literally.

It should be added that Franco, Matamala and Orero (2010) base their classification on non-fiction production such as documentaries or interviews. Later research (Sepielak & Matamala, 2014) applied their classification to fiction products voiced-over into Polish validating this theoretical framework for the purpose of this analysis. This research is attached in a form of annex to this dissertation (see Annex 2.1.).

1.3.5. Information processing

The cognitive approach in AVTS is quite recent and mainly limited to subtitling (Bairstow, 2007; Bairstow & Lavaur, 2011; D'Ydewalle, Praet, Verfaillie & Van Rensbergen, 1991; Grignon, Lavaur & Blanc, 2007) and dubbing (Koolstra, Peeters & Spinhof, 2002; Perego, Del Missier, Bottiroli, 2015; von Feilitzen, Filipson & Schyller, 1979).

In particular, in the context of subtitling, the research focuses on such aspects as the relation between comprehension and memory and viewers' language fluency (Bairstow, 2007; Grignon, Lavaur & Blanc, 2007), viewers' familiarity with subtitles (d'Ydewalle & Gielen, 1992; Koolstra, Peeters &. Spinhof, 2002) and the act of reading subtitles as a semiautomatic task (Perego, Del Missier, Porta, & Mosconi, 2010). Other scholars contrast subtitling and dubbing to test which of those two AVT modes provides a better understanding of the translated text (Feilitzen, Filipson & Schyller, Peeters, 1979; Peeters, Scherpenzeel & Zantinge, 1988). A

recent study comparing subtitling and dubbing (Perego, Del Missie & Battiroli, 2014) focused on the aspects of comprehension and memory, and overall satisfaction with the viewing of both subtitled and dubbed movies. The cognitive approach is also gaining popularity in other modalities related to the branch of accessibility such as audio description (Cabeza Cáceres, 2013; Fresno, 2014; Mazur & Kruger, 2012; Orero & Vilaró, 2012) or subtitling for deaf and hard of hearing (Arnáiz Uzquiza, 2008; Perego, 2012; Oncins, 2013).

To the best of my knowledge, the cognitive research of voiced-over movies is basically non-existing. This dissertation constitutes a first attempt to draw a theoretical framework of information processing in voiced-over movies. For this purpose, the theoretical framework adapted for this research refers to the model of information processing in subtitled movies presented by d'Ydewalle and De Bruycker (2007). According to this approach, information processing of interlingual subtitled movies is based on three different sources: 1) the visual image, 2) the subtitles in the viewers' native language, and 3) the soundtrack in foreign language(s). The first source, the visual image, sets viewers in the situational context. The subtitles in the viewers' native language provide viewers with the translation of the verbal information (for example the dialogues, the narration, etc.). And finally, the soundtrack in the foreign language(s) complements the verbal information with important clues (such as emotions or intonation) required for understanding and interpreting the verbal information. It should be highlighted that, as the authors focus on monolingual movies, they implement the term "soundtrack in foreign language". This study shifts its attention to multilingual movies where there is more than one language present in the soundtrack, hence "soundtrack in foreign language(s)" is used throughout the study to reflect a possibility of multilingual context in a movie.

1.4. Methodology

This dissertation adopts a mixed-method approach that integrates qualitative research and quantitative analysis. The approach assumed for this research is both descriptive and experimental in nature. In the following sections, I will address methodological aspects of each step of this dissertation.

1.4.1. Descriptive analysis of translation techniques

Corpus

According to the main objectives set in this dissertation, the first step of this research is to establish how multilingual elements are translated in voiced-over movies into Polish. Therefore

the methodology involves a detailed analysis of the target texts with an exclusive focus on the multilingual segments in four fiction movies voiced-over into Polish: *Vicky Cristina Barcelona* (Woody Allen, 2008), *Nine* (Rob Marshall, 2009), *Avatar* (James Cameron, 2009), and *Inglourious Basterds* (Quentin Tarantino, 2009) constituting a total of 529 minutes to analyze. The choice of movies to study is based primarily on the presence of several languages in the movies; that is, apart from the main original language (L1), English, and the translated language (L2), Polish, the movie should also contain dialogues in one or more other languages (L3). The selection has been refined to comprise four films released in Poland in the year 2009. Although Woody Allen's *Vicky Cristina Barcelona* had its world premiere in 2008, it was not released in Poland until 17 April 2009 ("Filmweb", n.d.). Three genres are represented: drama, science-fiction and adventure (genre categorization based on the Internet Movie Database, IMDb, n.d.).

Procedure

1. **Define the unit of the analysis**

To establish which translation techniques are used on L3 elements, I focus the analysis on two units: 1) micro unit and 2) macro unit.

For the purpose of this study, micro unit refers to multilingual element or L3 elements (used interchangeably in this dissertation), and denotes any other language(s) except for English (in this study considered L1) and Polish (in this study considered L2). An example of single insertions of L3 is presented below:

Benito: *Dottore, Dottore.* You have actors waiting for you in your office. Auditions all morning. You should see what I've found. I found two sisters. Look, they're right… (*Nine*, Rob Marshall, 2009).

Although the analysis addresses the aspect of L3 elements, macro unit is added to the analysis as most translation techniques, as for example condensation or paraphrase, relate to a bigger semantic unit than a single word. The concept of replica is adopted from Merino Álvarez's (1994) proposal who states that:

> Beyond the use made of grammatical units or larger units (acts or scenes in theater, film scenes or sequences in a movie), the dramatic text is elaborated on the page, and also on stage and screen, as an exchange of replicas. In each of these we have, in general,

> the character's name, or discourse that belongs to him or her, together with the indications that surround the oral performance of the speech. (p. 3; my translation)

It should be added that in some cases, replica is a sufficient unit as it is entirely in L3, like in the following example from *Avatar* (James Cameron, 2009):

> Norm in Na'vi: *'Awvea ultxari ohengeyä, nawma sa'nok lrrtok siveiyi*
>
> (Back translation in English: May the Great Mother smile upon our first meeting)

2. **Identify all replicas with L3 elements in the corpus.**

Identification of L3 elements in the original versions is based on two sources: a) original script, and b) video stimuli.

All original scripts are available online:

- *Nine* (Rob Marshall, 2009), retrieved from The Internet Movie Script Database (IMSDb), http://www.imsdb.com/scripts/Nine.html
- *Vicky Cristina Barcelona* (Woody Allen, 2008), retrieved from Daily Script - Movie Scripts and Movie Screenplays, http://www.dailyscript.com/scripts/vicky-cristina-barcelona-script.pdf
- *Avatar* (James Cameron, 2009), retrieved from The Internet Movie Script Database (IMSDb), http://www.imsdb.com/scripts/Avatar.html
- *Inglourious Basterds* (Quentin Tarantino, 2009), retrieved from The Internet Movie Script Database (IMSDb), http://www.imsdb.com/scripts/Inglourious-Basterds.html

First, I verify whether there are any discrepancies between scripts and the original versions as the video constitutes the main source for the analysis.

Next, a list of all replicas with L3 elements from the original version is created.

3. **Add the Polish translation to all replicas with L3 elements**

With no access to the official Polish translated scripts of the movies, this stage of the analysis consists on transcribing manually the Polish translation for all replicas identified in step 2.

4. Identify translation techniques for replicas with L3 elements

By comparing original versions and translations, both macro and micro units are assigned translation techniques employed according to Gottlieb's (1997) classification of translation techniques.

5. Data processing

The next stage consists of organizing the gathered data. As shown in the example below (Table 3), the data is organized to include the time code record (TCR, column 1), the original utterance (column 2), the Polish voiced-over translation (column 3), the literal back translation (column 4), and the translation techniques employed on two units (column 5).

Table 3: Data for the movie *Vicky Cristina Barcelona*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:06:27	GUIDO: We all have questions for Signor Contini.	GUIDO: Jak wszyscy.	GUIDO: As we all.	Paraphrase	Deletion

All the data is analyzed from the quantitative point of view, showing the frequency distribution of translation techniques employed to replicas and multilingual elements. Additionally, a sample of the most frequent techniques is analyzed qualitatively to show what effects those technique have on multilingual elements.

1.4.2. Descriptive analysis of synchronization techniques

Corpus

As this study is based on the previous one explained in section 1.4.1, the corpus remains the same and includes four movies: *Vicky Cristina Barcelona* (Woody Allen, 2008), *Nine* (Rob Marshall, 2009), *Avatar* (James Cameron, 2009), and *Inglourious Basterds* (Quentin Tarantino, 2009).

Procedure

1. **Define the unit of analysis**

In this study the unit of analysis is based on replica only. The micro unit (each L3 element) is no longer relevant for the analysis as all kinds of synchronies refer to larger units. The analysis is based on three complementary aspects—the image, the original soundtrack, and the translated soundtrack—all of which represent a global approach and should be analyzed as such. Each replica with multilingual elements in the original soundtrack is analyzed in the context of how it is synchronized with the translated soundtrack and/or the visual channel, depending on the type of synchronies analyzed.

As the four kinds of synchrony depend on different channels, the analysis focuses first on the voice-over isochrony and literal synchrony, which are strictly related to one another and depend on two audio channels—the original soundtrack, and the translated soundtrack. Next, the analysis addresses kinetic and action synchronies, which are based on coherence between audio (the translated soundtrack) and visual channels (the image).

2. **Identify voice-over isochrony and literal synchrony in replicas with L3 elements**

As already mentioned, voice-over isochrony assumes that the translation should fit in the available time in which the translation can be read leaving some seconds of the original audible at the beginning and the end of each replica. To identify voice-over isochrony, the TCRs of all replicas with L3 elements in the original soundtrack and TCR of the translation have to be compared. Measuring the time of the original soundtrack and the translation is carried out with support of Windows Media Player which displayed a time reference of hours : minute : seconds as in the following example (01:21:34, being 1 hour : 21 minutes : 34 seconds). Those replicas which meet the criteria of fitting in the space available for the translation are identified as those that keep voice-over isochrony.

As literal synchrony is strictly related to voice-over isochrony, the analysis is carried out only on those replicas where voice-over isochrony is kept either partially (only at the beginning or only at the end) or entirely (both at the beginning and the end). To identify literal synchrony, the audible original fragment at the beginning and/or end of the replica is compared to the translation in terms of word-by-word translation. Those replicas where audible original fragments are translated literally are identified as those that keep literal synchrony.

3. Data processing -- voice-over isochrony and literal synchrony in replicas with L3 elements

The data on voice-over isochrony and literal synchrony is organized and presented as follows in Table 4.

Table 4: Data presentation in the analysis of synchronization techniques

1. TCR original:	**2.** Original version:	**3.** TCR PL version:	**4.** Polish version:	**5.** Translation technique:	**6.** Voice-over isochrony:	**7.** Literal synchrony:
00:21:25 -- 00:21:25	*FATHER*: Hola, hijo. **8.** *(Hello, son.)*	00:21:28 -- 00:21:28	*OJCIEC*: Witaj. **8.** *(Hello.)*	Condensation	Full isochrony	Yes

Such organization of the data allows for the comparison between the TCR of the original soundtrack (**1**), and the translated one (**3**), and thus, indicating if a word or words in the original version is/are audible (**6**). The transcriptions of the original version (**2**), and the Polish one (**4**) aim to indicate translation techniques, based on Gottlieb's (1997) classification, and to indicate if literal synchrony was applied (**7**). As the study focuses on multilingual segments, English is used as a back translation (**8**) in both versions in order to make the analysis possible.

Additionally, the analysis presents descriptive statistics which include frequency distribution of combinations of translation and synchronization techniques. Considering the limited space of the article, tables of descriptive statistics on voice-over isochrony and literal synchrony combined with different translation techniques are presented in the form of annex (see Annex 2.2.).

4. Identify lack of action and kinetic synchronies

Coherence between the audio and visual channels is crucial for an understanding of the movie. One of the main objectives in a post-production process is to keep the coherence between the translated soundtrack and the image. Otherwise, it can be assumed that viewers would be having a hard time following the progress of the events. For this reason, the methodology adopted for the purpose of the analysis of action and kinetic synchronies shifts its approach and analyzes those fragments where action and kinetic synchronies are not kept instead of presenting a descriptive statistics of those fragments where both synchronies are kept. This

shift in the methodology allows for discussing possible effects the lack of synchrony might cause in the context of multilingual movies.

The identification of fragments where action and kinetic synchronies are not kept is based on a meticulous viewing of the corpus. Fragments where no action or kinetic synchronies can be observed are identified and analyzed.

5. Data processing—action and kinetic synchronies

The analysis of action and kinetic synchronies is qualitative and has twofold objectives: 1. analyze possible implications of the lack of action and kinetic synchronies from the viewers' point of view, and 2. analyze possible implications of the lack of action and kinetic synchronies in the context of multilingual movies. In other words, the analysis focuses on how the desynchronized fragment might affect the perception of the events, and analyze whether no synchrony affects multilingual context present in the movie.

1.4.3. Experimental analysis of content comprehension and identification of multilingual context

Finally, the third phase of the analysis shifts its approach from a descriptive to an experimental one. As already mentioned, in this study, I contrast voice-over with subtitling with the main goal of analyzing how viewers process information of voiced-over and subtitled multilingual movies. For this purpose, the methodology is based on an experimental design and quantitative analysis.

Corpus

One of the main assumptions to carry out the experiment is based on the viewers' responses not being affected by previous knowledge of the movie or its characters. The results of a pilot study (participants = 28) which includes two fragments from previous corpus (one from *Avatar* and one from *Inglourious Basterds*) shows that most respondents (89%) previously watched the movies. The pilot test also provides additional feed-back that allows to fine-tune the experimental design. In order to maintain the group equivalence, I opt to change the corpus used in this study.

The video for this analysis is a selected fragment from the Polish version of the movie *Le Mépris* (1963, Jean-Luc Godard). The scene is chosen deliberately as: 1) it uses different national languages (English, French, German and Italian), 2) two characters use only one language while two other characters use more than one language.

Participants

The participants in this study consist of 113 college students (96 women and 17 men), attending a Polish university. The experiment has been previously approved by the Institutional Review Board at the University of Texas at Brownsville (see Annex 3.1.) and is conducted in accordance with ethical procedures.

The participants are split into two groups at random: Group 1 or Group 2. Group 1 watches a video fragment in a subtitled version. Group 2 watches the same fragment in a voiced-over version. Both subtitled and voiced-over versions are identical in terms of verbal content. The only difference between them is the channel that provides this verbal content (visual in form of subtitles for Group 1 and audio in a form of voice-over for Group 2).

Material

Informed Consent Form (see Annex 3.2)

Prior to the study, participants are given an informed consent. For the evaluative purposes of this experiment, translation of the informed consent is provided (see Annex 3.3.). All informed consent forms will be securely stored for up to three years after the study was completed. Each participant receives a copy of the informed consent form.

The Memory Assessment Clinics Self-Rating Scale (MAC-S) (see Annex 4.1.)

This scale includes 21 ability-to-remember items yielding 5 factors, 24 items assessing frequency-of-occurrence of memory failures yielding five factors, and four global rating items assessing overall comparison to others, comparison to the best one's memory had been, speed of recall, and concern or worry over memory function (Crook & Larrabee, 1990). The scale controls for a possible covariate of memory. For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.2.).

Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire (see Annex 4.3.)

This questionnaire addresses participants' foreign language familiarity self-assessment and AVT modes preferences and habits. This measure is designed to control three possible covariates: 1) familiarity with foreign language, 2) AVT habits, and 3) AVT preferences. For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.4.).

Filler task (see Annex 4.5.)

This task consistes of 10 mathematical addition problems participants are asked to complete within one minute. This task is used to eliminate the possible group differences in working memory processing and rehearsal of the information provided during the projection (De La Garza, 2008). For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.6.).

Viewing Experience Questionnaire (see Annex 4.7.)

This questionnaire addresses attention participants pay on the movie fragment and whether they enjoyed watching it. Four seven-point Likert scale questions regarding are designed to control two possible covariates: 1) attention during the projection, and 2) viewing experience quality. In this questionnaire, participants are also asked whether it has been the first time they have watched the fragment. This question controls for any possible bias resulting from previous experience with the movie. Participants who have seen the movie in the past are furthermore excluded from the data analysis. For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.8.).

General Comprehension Measure (see Annex 4.9.)

Twenty multiple questions with three possibilities (yes, no, don't know) are administered to examine whether participants understand the main conceptual aspects of the film fragment. This questionnaire is designed to measure the observed outcome: general comprehension. The questionnaire includes four still frames each displaying one of four characters with their names in order to eliminate a possible bias resulting from an erroneous identification of the character. For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.10.).

Face-language association test (see Annex 4.11)

Participants are shown four still frames each displaying one of four characters from the fragment and are asked to determine how many languages those characters spoke and also identify those languages. This test measures two outcomes: 1) detection of the number of languages spoken by character, and 2) identifying the character–language pair. For the evaluative purposes of this experiment design, English translation of this measure is provided (see Annex 4.12).

Debriefing

After the experiment, participants are debriefed about the nature of the study. They receive a copy of the debriefing statement at the end of the study (see Annex 3.4.). For the evaluative purposes of this experiment, translation of the debriefing statement is provided (see Annex 3.5).

Procedure

1. Assign all participants at random to Group 1 or Group 2
2. Give the participants instructions and an informed consent form.
3. Participants are asked to fill in:
   a) Polish translation of The Memory Assessment Clinics Self-Rating Scale.
   b) Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire.
4. Each group watches the fragment of the movie in their AVT mode.
5. Participants are asked to fill in:
   a) Filler task.
   b) Viewing Experience Questionnaire.
   c) General Comprehension Measure.
   d) Face-language Association Test.
6. Debrief the participants
7. Data processing

All the gathered data are analyzed using SPSS 19 for Windows with an assigned significance level of $p = .05$ (two-tailed). Considering the character of the set hypotheses and nature of the data, the analyses used to test the hypotheses are Hierarchical Multiple Regression and Generalized Estimating Equations (GEEs).

1.5. Structure of the dissertation

This dissertation is presented through a compendium of publications. The following three articles make up the main body of this research:

Sepielak, K. (2014). Translation techniques in voiced-over multilingual feature movies. *Linguistica Antverpiensia, New Series—Themes in Translation Studies, 14,* 251–272.

The first article maps out the use of translation techniques applied for multilingual interactions in voiced-over movies. This study aims to determine how multilingual elements are introduced into the films and what implications these elements carry. Secondly, qualitative analysis is used in view of showing which particular translation techniques are employed to transfer multilingual elements in voiced-over translation. Four multilingual movies available with Polish voiced-over soundtrack constitute a corpus of the analysis: *Vicky Cristina Barcelona* (directed by Woody Allen 2008), *Nine* (Rob Marshall 2009), *Avatar* (James Cameron 2009), and *Inglourious Basterds* (Quentin Tarantino 2009).

This article, presented in Chapter 2, is linked to the first main objective defined in this dissertation: to establish how multilingual elements are translated in voiced-over movies into Polish.

Sepielak, K. (2016). Synchronization techniques in multilingual feature voiced-over movies in Poland. *International Journal of Communication—Babel and Globalization: Translating in the 21st Century,* 10, 1054–1073.

This second article provides an insight into application of different types of synchrony and aims to verify how diverse translation techniques and different kinds of synchronization might reinforce, or, on the contrary, undermine the functions of multilingual segments in the movies. Thus, the first goal set in this study is to analyze whether and what types of synchrony are applied in multilingual segments. As the corpus of the analysis is the same as in the first paper, the aim of this paper is to establish possible links between different types of synchrony and different types of translation techniques in transferring multilingual context.

This article, presented in Chapter 3, is linked to the second main objective defined in this dissertation: to establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context.

Sepielak, K. (2016). The effect of subtitling and voice-over on content comprehension and languages identification in multilingual movies. *The International Journal of Sciences: Basic and Applied Research 25*(1), 166–182.

The third study presents an experimental study which focuses on the information processing of voiced-over multilingual movies. First, it drafts a theoretical scheme of information processing in both subtitled and voiced-over movies. Secondly, by a mean of an experiment it contrasts voice-over with subtitling with two main objectives: 1) examine if there is a difference between subtitling and voice-over in content comprehension; 2) examine if there is a difference between these two modes in detection and identification of multilingual content. Contrasting voice-over with another AVT mode allows for understanding its complexity and outline information processing in voiced-over multilingual movies.

This article, presented in Chapter 4, is linked to the third main objective defined in this dissertation: to test how multilingual elements are processed by Polish viewers in both voiced-over and subtitled multilingual movies.

All articles are reproduced as chapters and, as requested in all dissertation by compendium of publications, no changes were introduced. Additionally, a copy of the published articles in the journals is presented as an annex (see Annex 1).

Additionally, a summary of the results is presented in Chapter 5, as requested in all dissertations by compendium of publications.

Chapter 6 discusses the results globally, outlines the conclusions and introduces theoretical and applied implications which could be developed in further studies.

Finally, since some time has passed since the publication of the articles, the updated Bibliography and Filmography section is included. As some references were in press when my three articles were accepted to be published, the changes refer mostly to the year of publication and are updated by the exact location of those references such as the number of pages or the volume of the journal.

The following annexes are to be found at the end of the dissertation:

Annex 1: Articles within this dissertation

A copy of the published articles in the journals is presented as an annex as requested in all dissertations by compendiums of publications.

1.1. Translation techniques in voiced-over multilingual feature movies. (2014). *Linguistica Antverpiensia, New Series—Themes in Translation Studies, 14*, 251–272.

1.2. Synchronization techniques in multilingual feature voiced-over movies in Poland. (2016). *International Journal of Communication—Babel and Globalization: Translating in the 21st Century, 10*, 1054–1073.

1.3. The effect of subtitling and voice-over on content comprehension and languages identification in multilingual movies. (2016). *The International Journal of Sciences: Basic and Applied Research. 25*(1), *166–182.*

Annex 2: Additional articles and materials

2.1. Sepielak, K. & Matamala, A. (2014). Synchrony in the voice-over of Polish fiction genres. *Babel, 60*(2), 145–163.

This article constitutes a pilot study for this dissertation as it validates the classification of different types of synchronies proposed by Franco, Matamala and Orero (2010) and used in voiced-over non-fiction movies. In this study, the focus is shifted towards non-fiction movies with an aim to assess whether voice-over isochrony, literal synchrony, kinetic synchrony and action synchrony are maintained in the voice-over of fiction genres in Poland, and if so, what techniques are used to achieve this. The corpus is made up of four 15-minutes samples from movies belonging to four different genres: a comedy (*Whatever Works*, directed by Woody Allen 2009), a drama (*Marvin's Room*, directed by Jerry Zaks 1996), an action movie (*Spy Game*, directed by Tony Scott 2001), and a musical (*Nine*, directed by Rob Marshall 2009). It is included as an Annex, rather than a core part of this dissertation, as it does not address the aspect of multilingualism which is the main focus of this research.

2.2. Descriptive statistics on voice-over isochrony and literal synchrony

Annex 3: Ethical Committee documentation

3.1. Research approval

3.2. Informed consent form

3.3. Informed consent form in English

3.4. Debriefing

Chapter 2. Article 1: Translation techniques in voiced-over multilingual feature movies

Translation techniques in voiced-over multilingual feature movies[3]

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This paper maps out the use of translation techniques used for multilingual interactions in voiced-over movies. First, the present study aims to determine how multilingual elements are introduced into the films and what implications these elements carry. Secondly, qualitative analysis is used in view of showing which particular translation techniques are employed to transfer multilingual elements in voiced-over translation. Four multilingual movies available with Polish voiced-over soundtrack on DVD were selected: Vicky Cristina Barcelona (directed by Woody Allen, 2008), Nine (Rob Marshall, 2009), Avatar (James Cameron, 2009), and Inglourious Basterds (Quentin Tarantino, 2009). The analysis enabled us to distinguish a type of translation technique which has never been described before: exposition, which in the case of multilingual movies might constitute an efficient tool for recreating the presence of multilingual environment. The results also reveal that translation techniques used to translate multilingual elements do not significantly differ from those used when approaching L1 (main language of the source text) elements. However, the effect they can have on multilingualism might be completely different from that intended when translating L1.

2.1. Introduction

Multilingual audiovisual texts are part of our modern and globalised world, with its co-existence of languages and cultures. Although, according to Heiss (2004), "traces of the

[3] This article is a part of a PhD at the Department of Translation and Interpreting and East Asian Studies at the Autonomous University of Barcelona. It has never been published before in any form. It is also part of the project "Linguistic and sensorial accessibility: technologies for voiceover and audio description", funded by the Spanish Ministry of Economy and Competitiveness (FFI2012–31023).

phenomenon of multilingualism, or at least code mixing and code switching, have always been present, not only in European but also in Hollywood films" (p. 209), deeper and more systematic research into this particular phenomenon in Audiovisual Translation Studies has still to be conducted. Language in a movie may have an important function; according to Wahl (2005), when "examining the history of sound film, one can easily find examples where language itself as a semiotic system is part of the message of the film and not only a vehicle of content" (p. 1). For this reason, it is very interesting to examine how multilingualism travels from the original text into the translated one.

The objective of this paper is to present the use of translation techniques used for multilingual interactions in a number of Polish voiced-over movies. First, this study aims to determine how multilingual elements are introduced into the films and what implications these elements carry. Secondly, qualitative analysis is used in view of mapping out the translation techniques which are employed to transfer multilingual elements in voiced-over movies. The choice of films to study was based primarily on the presence of several languages in the movies; that is, apart from the main original language (L1), English, and the translated language (L2), Polish, the film should also contain dialogues in one or more other languages (L3). The selection was refined to comprise four films: *Nine* (directed by Rob Marshall, 2009), *Vicky Cristina Barcelona* (Woody Allen, 2008), *Avatar* (James Cameron, 2009) and *Inglourious Basterds* (Quentin Tarantino, 2009). Three genres are represented: drama, science-fiction and adventure (genre categorisation based on the Internet Movie Database, commonly known as IMDb, n.d.). Although Woody Allen's *Vicky Cristina Barcelona* had its world premiere in 2008, it was not released in Poland until 17 April 2009 ("Filmweb", n.d.).

Before presenting the analysis and its results, I first discuss multilingualism and translation techniques.

2.1. Multilingualism in audiovisual translation

According to Grutman (1998), "every text that contains at least one foreign word can be identified as multilingual" (p. 157). This definition of multilingual texts allows for a vast spectrum of degrees of multilingualism; however, I believe that what matters most is the function multilingualism performs within each film. It can be assumed that the correlation between the number of L3 elements and the function of multilingualism in the text is directly proportional. In other words, the bigger the role played by multilingualism in the movie, the

more L3 insertions appear. Therefore, establishing the implications of L3 elements in the movie would seem to be the first step in the translation process.

On the one hand, just as in the case of literature, where multilingualism may be used as a "mimetic device used to give the reader a flavor of the author's heritage language" (Baldo, 2009, "para." 2), multilingualism in films can also reveal the characters' mother tongue. In this case, the elements play a rather passive role, without setting in motion further connotations, as in *Nine*, where Italian (L3) seems to act as a reminder of the setting of the movie. On the other hand, multilingualism also contributes to creating a credible reality by portraying the identity of a group (Martins, 2005) with the associated emotional and connotative baggage. This function becomes active by providing general, and often stereotypical, assumptions about a particular group. The viewer recalls this knowledge in order to get a better understanding of some of the actions or ways of thinking of the characters in the group. In this case the multilingual elements perform a very significant role that complements the psychological dimension of characters. This can be observed in *Vicky, Cristina, Barcelona*, where the Spanish language and Spanish setting activate the stereotype of the Latin lover.

As Meylaerts (2006) points out, translating multilingual texts "has become a research issue […], however, more often than not, analyses are conducted in terms of 'difficulties', of 'problems', of 'untranslatability'" (pp. 4–5). Nevertheless, some attempts (such as those of Bartoll, 2006; Corrius, 2008; Corrius & Zabalbeascoa, 2011; Delabastita & Grutman, 2005; Meylaerts, 2006) have been made to present a gamut of useful techniques for dealing with multilingual movies. Scholars who have studied multilingualism in audiovisual texts have thus far mainly dealt with dubbing and subtitling. To the best of my knowledge, no study on voiced-over multilingual movies has yet been carried out, probably due to the fact that the voice-over mode is hardly ever used in fictional films, except in countries such as Poland, Russia, Latvia, Lithuania and Estonia.

Christine Heiss (2004), a pioneer in the study of dubbed multilingual film, suggests using a multiplicity of modes (subtitling and dubbing) to translate multilingual film. According to her, the co-existence of dubbing (used to translate the main language of communication) and subtitles (for the other languages) could lead to a satisfying result. Heiss (2004) concludes that introducing subtitles in a dubbed version "would place greater demands on the audience but would correspond more closely to the cultural diversity presented in the film" (p. 216). This assumption is supported by Baldo (2009), who states that "subtitling alters the source text to the least possible extent and enables the target audience to experience its foreignness" (para.

2), whereas O'Sullivan (2011) points out a recent trend that consists of "both dubbing and subtitling in the translation of the same film" (p. 198).

However, while the solution of mixing dubbing and subtitling could work in countries that tend to dub their media, it is not an easy option for countries which traditionally favour subtitles. Writing about subtitles for the hard of hearing (SHD), Bartoll (2006) suggests "the use of different colors or the paratextual information within brackets" (p. 1) in order to mark the use of an additional language in the source text.

The discussion concerning how to translate multilingual movies, then, has been developing in the direction of dubbing and subtitling, leaving aside the voice-over transfer mode. This is not to say that voice-over has not been made the object of academic study (see, for example, Aleksonyté, 1999; Chaume, 2004; Franco, Matamala & Orero, 2010; Grigaravičiūtė & Gottlieb, 1997; Orero, 2006; Skuggevik, 2009). The literature concentrates on two main limitations of the voice-over mode: (1) the delay between the original and the translated soundtrack (Chaume, 2004), and (2) one voice-artist overlaying all actors of the original soundtrack (Skuggevik, 2009). In addition, in Poland, one male voice-artist generally reads all the dialogues; his delivery has to remain as monotonous as possible and it performs one function only: it conveys linguistic information, leaving aside most para-verbal components. It might be assumed, therefore, that those characteristic constraints for voice-over would result in different strategies and techniques, or at least in their distribution, than the one used in dubbing or subtitling.

2.2. Translation techniques in audiovisual translation

A valuable contribution towards analysing translation techniques is that by Gottlieb (1997), who identifies ten strategies used in subtitled movies (see Table 1 below). For the purposes of our analysis, the term "strategy" used by Gottlieb has been replaced with "technique" in order to maintain a differentiation between translation technique and translation strategy, which, according to Molina and Hurtado (2002), "occupy different places in problem solving: strategies are part of the process, techniques affect the result" (p. 507).

Table 1: Gottlieb's classification of translation techniques

Type of technique	Character of translation
Expansion	Expanded expression, adequate rendering (culture-specific references)
Paraphrase	Altered expression, adequate rendering (non-visualised language-specific phenomena)
Transfer	Full expression, adequate rendering (neutral discourse, slow tempo)
Imitation	Identical expression, equivalent rendering (proper nouns, international greetings, etc.)
Transcription	Anomalous expression, adequate rendering (non-standard speech)
Dislocation	Differing expression, adjusted content (musical or visualised language-specific phenomena)
Condensation	Condensed expression, concise rendering (normal speech)
Decimation	Abridged expression, reduced content (fast speech of some importance)
Deletion	Omitted expression, no verbal content (fast speech of less importance)
Resignation	Differing expression, distorted content (untranslatable elements)

Gottlieb's classification was later used by Aleksonytė (1999), who applied the strategies to a comparative analysis of Danish subtitling and Lithuanian voice-over in the film *Breaking the Waves (Lars von Trier, 1996)*. It was also used by Garcarz (2008) to conduct an analysis of slang in voiced-over fiction movies, which enabled the author to identify seven translation techniques: omission, functional equivalent, substitution, description, literal translation, neologisation, and compensation. Garcarz's proposal, however, does not take into consideration the co-existence of two (potentially complementary) soundtracks: the original (sometimes audible to the viewer) and the voiced-over one. In other words, Garcarz focuses only on the translated soundtrack, although in some cases the audience may also be exposed to the original soundtrack, which they might well understand. To put it differently, aspects of multilingual movies and translation techniques have until very recently been considered as separate phenomena. Recent work by Corrius and Zabalbeascoa (2011, 2012) and Corrius (2008) bridges the two topics in a bid to analyse the multilingual elements (L3) in dubbed versions of films. Thus, Corrius and Zabalbeascoa (2011) map a detailed spectrum of solutions that might be applied to elements of L3 depending on its relation to other source text (ST) and target text (TT) features. They propose nine operations that might be conducted on the L3 elements of the source text, which range from deleting to adapting the L3 elements in the target text.

Corrius and Zabalbeascoa's taxonomy of translation techniques in multilingual movies would seem to be a very useful framework for resolving L3 constraints. However, as the classification is based on an analysis conducted on dubbed movies, it does not take into consideration the presence of the original soundtrack that might influence the solution adopted by the translator or, being audible, constitute the solution itself. For this reason, we have decided to use as a starting point the classification proposed by Gottlieb (1997), which appears to be the most complete one for the purposes of our research.

2.3. Theory in practice—the analysis

Despite the common denominator—the presence of multilingualism—there are significant differences between the nature and function of the L3 in the four films we analysed; according to Corrius and Zabalbeascoa (2011), this might influence choices made in translation. Thus, the first step in our analysis is to determine how multilingual elements are used in the audiovisual texts, and to identify their function.

2.3.1. To be or not to be … Italian—*Nine*

The musical *Nine* is set in Italy and the storyline revolves around a famous Italian film director, Guido Contini, who at the age of 50 struggles in his professional life and is unable to write a script for a new movie. He tries to solve both his personal and his professional problems by analysing his dramatic relationships with women who have been important in his life. The multilingualism in the film takes a very specific form. The Italian context is introduced in a way that does not support the credibility of the story but instead only reminds the audience where the plot takes place. Multilingualism is then introduced in a very loose way, through several channels. The visual channel shows the Italian setting with stereotypical references such as cars, clothes and typical Italian landscapes. The acoustic channel is more intermingled. Although the movie is set in Italy and most of the characters are either Italian or French, they speak English with a strong Italian or French accent and interlay Italian or French words in their dialogues. Naturally, the strategy of enriching dialogues in the film with either Italian or French words must be based on the assumption that this will not hinder the audience's understanding. This assumption results from the phenomenon of language contact which, according to Bleichenbacher (2008), "occurs when speakers of different languages interact" (p. 8). The interaction, however, is not limited to personal contact but also refers to large-scale

processes such as "territorial expansion (…), political unions, boarder contacts and migration (…)" (Bleichenbacher, 2008, p. 8). Such processes contribute to a better familiarity with different cultures. Interjections such as "*Maestro", "Signori", "Grazie", "Bon giorno", "Dottore", "Si"* and *"Pronto"* not only introduce the Italian context but are perfectly understandable to non-Italian spectators.

2.3.2. We'll eat well, we'll drink good wine, we'll make love …—*Vicky Cristina Barcelona*

Owing to the Spanish setting of *Vicky Cristina Barcelona*, Woody Allen also uses multilingual elements in his movie. He presents a story of two American tourists, Vicky and Cristina, who decide to spend their holiday in Barcelona. They meet a seductive painter, Juan Antonio, who invites them on a trip to Oviedo, where they both fall in love with him. Despite her feelings to the contrary, Vicky decides to marry her fiancé, Doug, and Cristina moves in with Juan Antonio. After a while she meets his ex-wife, María Elena, and the three of them start a relationship. In the movie, there are many stereotypes, such as the American tourist and the Latin lover. Recreating clichés and stereotypes would not be as successful without a clear differentiation between nationalities. Indeed, language seems a very useful tool in marking stereotypes and also in portraying a situation as reality. The credibility of the communication between characters in the film is strengthened by Spanish insertions (e.g. *"¿Cómo se dice?"*), or by pointing directly to the language differences (e.g. "she doesn't understand Spanish").

2.3.3. I hear you …—*Avatar*

James Cameron's *Avatar* tells the story of a paraplegic Marine, Jake Sully, who goes on a mission to the distant world of Pandora. There he meets Parker Selfridge, who wants to drive off the native humanoid people, the Na'vi, in order to mine for the precious material scattered throughout their forest homeland. Jake is promised spinal surgery to heal his legs if he gathers useful information about the Na'vi. By using an avatar identity, Jake bonds with the native tribe and falls in love with Neytri, the daughter of the tribe's leader.

As the movie *Avatar* takes place on another planet, multilingualism has a completely different nature from that of the other three movies analysed in this article. An entire language, Na'vi, was invented for the purposes of the film. The idea of using an invented language originated well before filming commenced. Paul Frommer, a professor from the University of

Southern California and the creator of Na'vi language, explains that James Cameron had a vision of a language that would be characterised by:

> [a] consistent sound system (phonology), word-building rules (morphology), rules for putting words together into phrases and sentences (syntax), and a vocabulary (lexicon) sufficient for the needs of the script. He [Cameron] also wanted the language to be pleasant sounding and appealing to the audience. (Frommer, 2009, para. 9)

The original version provided subtitles for many of the utterances in order to enable the viewer to understand the dialogue. The invented Na'vi language is then not only a mixture of unusual sounds that indicate an extraterrestrial world, but it also functions as a means of transferring the culture, traditions and beliefs of the Na'vi people. The Na'vi language was designed with the intention of giving more depth and an appearance of plausibility to the fictional world with which it is associated. Multilingualism clearly marks the line between humans and Na'vi people, but it is also a tool with which to present the Na'vi perspective within the movie. In order to comprehend the world of the Na'vi, Jake Sully has to learn their language.

2.3.4. The Babel of language—*Inglourious Basterds*

Tarantino's *Inglourious Basterds* takes place in Nazi-occupied France during World War II. The movie is constructed around two plots. The first develops the story of a young Jewish refugee, Shosanna Dreyfus, who witnesses the slaughter of her family by SS Colonel Hans Landa. She manages to escape and flees to Paris, where she becomes the owner of a cinema. The second narrative strand is the story of a squad of Jewish-American soldiers led by Lieutenant Aldo Raine, who kills and scalps Nazis. The two plots meet at the premiere of Dr. Josef Goebbels' propaganda film, which is held in Shoshanna's cinema. The characters' nationality is directly reflected in the language, that is, Germans speak German, Americans and British speak English. The language itself, along with the characters' accents and body language, plays a crucial role in the plot. Tarantino (2009) explains that this meticulous procedure of introducing multilingualism should contribute to the credibility of the events. According to him:

> [t]here have been certain contrivances, especially when it comes to language, where people are supposed to be speaking German, but they're speaking English ... and I just think that's a contrivance we've put up with for too long. (...) I think that day is over. ...

> When movies take place in Nazi Germany and they're all speaking in English, in particular almost Shakespearean English, you'd think the Third Reich started at the Old Vic. (Tarantino, 2009, para. 3)

It is therefore not surprising that language is an overarching part of every scene and defines the progression of events. Moreover, language seems to be a major theme in the movie. From the opening scene in which Colonel Landa interrogates a French dairy farmer about rumours he is hiding a Jewish family, the audience is shown that language influences the destiny of some of the film's characters. In this scene, Landa switches from French that he speaks very fluently to English, arguing falsely that his French is limited. In fact, this switching of language shows Landa's menacing strategy of interrogation. He assumes that the Jewish family does not speak English and is therefore unaware that the farmer has been pressed to betray them. They are finally shot by the Nazi soldiers.

However, knowledge of the enemy's language is not enough. The difference between life and death can also be made by accent and body language. A telling example of this occurs in the scene in the tavern in the village of Nadine. Lieutenant Hicox's strange accent attracts the attention of Major Hellstrom, which leads the major to investigate Hicox's ancestry. Although Hicox is able to convince Hellstrom to believe his cover story, he ultimately gives himself away by ordering three drinks and holding up the three fingers from the little finger to the index. As the survivor, Bridgett von Hammersmark, explains, when indicating three one should hold up the three fingers from thumb to index. The way Hicox indicated three was not German.

As discussed above, Tarantino's movie exploits several dimensions of multilingualism, ranging from knowledge of the language to accent, pronunciation and gesticulation. Moreover, it is not limited to isolated insertions but extends to whole conversations. The co-existence of English, French, German and Italian leads to the introduction of an interpreter in the film; the scenes with interpreters represent another direct challenge in the voice-over mode. It seems plausible to assume that the rapid and overlapping dialogues, the clear separation between characters and their languages, and the figure of an interpreter who facilitates communication between characters requires a specific translation approach.

2.4. Methodology

Taking into account the nature and function of multilingualism in movies, it is particularly interesting to analyse whether multilingualism transfers and, if it does, how it is maintained in voiced-over versions. In order to determine which translation techniques were used to translate multilingual elements, the present study resorts to the classification presented by Gottlieb (1997) (see section 3).

A preliminary analysis led us to distinguish an additional technique, that of "exposition", which we explain below. The need to introduce it to the taxonomy results from the difference between subtitles and voice-over characteristics. In subtitled films the audience is always exposed to the original soundtrack. In the case of multilingual movies, this is enormously advantageous as multilingual elements are heard and fulfil the function of providing both the exotic flavour and the clear differentiation of languages used by characters. However, in voiced-over movies the audience is exposed to two soundtracks: the original and, simultaneously, the translated one. Hence, the synchrony between the two soundtracks plays a significant role in this mode of transfer. By effectively synchronising the two soundtracks, the translated version would not provide any translation of a multilingual element. The original soundtrack would, however, still be entirely audible and in many cases understandable. Therefore, the audience will be exposed to the original soundtrack and have to rely on their understanding of the original dialogue, as in the following example from *Nine*, where Carla meets Guido at the railway station:

Table 2: Exposition technique in the movie *Nine*

TCR original	Original version	Polish version	Translation technique	
			Replica	Multilingual element
00:23:48	CARLA: Guido! Ciao!	—	Exposition	Exposition

This fragment was not translated into Polish. However, it cannot be said deletion is occurring here, as the whole utterance is perfectly audible and the Polish viewer encounters the same situation as the English viewer: he or she is exposed to the Italian flavour, and can easily identify the multilingual part and understand the greeting. The technique of using synchrony and leaving the original soundtrack perfectly audible with no translation provided will henceforth be labeled as "exposition".

Comparison of the utterances that contain a multilingual element (L3) between the original and the translated versions was conducted manually. As shown in the example below (Table 3), the data collected contain the time code record (TCR, column 1), the original utterance (column 2), the Polish voiced-over translation (column 3), the literal back translation (column 4), and the translation techniques employed (column 5). The data concerning the translation technique were analysed according to two units of analysis: the replica (macro unit) and the multilingual element (micro unit). For the purposes of analysis, any insertion, single word or expression in the third language (L3) is considered to be a multilingual element, whereas the concept of the replica is adapted from Merino Álvarez (1994), who defines it as a "minimal structural unit"'. According to Merino Álvarez (1994):

> [b]eyond the use made of grammatical units or larger units (acts or scenes in theater, film scenes or sequences in a movie), the dramatic text is elaborated on the page, and also on stage and screen, as an exchange of replicas. In each of these we have, in general, the character's name, or discourse that belongs to him or her, together with the indications that surround the oral performance of the speech. (p. 3; my translation)

The unit of replica, introduced in AVT literature by Romero Ramos (2010), enables us to determine the translation techniques applied by the translator by comparing the original and the translated utterances while bearing in mind the visual channel and both audible soundtracks. The analysis also intends to show the combination of translation techniques, that is, the interdependence between these two different units. The multilingual elements in the utterance in the original and its translation into Polish are highlighted in bold.

Table 3: Data for the movie *Vicky Cristina Barcelona*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:21:32	VICKY in Spanish: Buenos días.	Vicky: Dzień dobry.	Good morning.	Transfer	Transfer

In Table 3, the translation technique used for both elements (replica and multilingual element) coincides. But limiting the analysis to the replica unit might cause an error in identifying the translation technique used to convey the multilingual element in the cases when movies use multilingual elements in the form of single insertions, as shown below in Table 4.

Table 4: Replica—Multilingual element combination in the movie *Nine*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:06:27	GUIDO: We all have questions for Signor Contini.	GUIDO: Jak wszyscy.	GUIDO: As we all.	Paraphrase	Deletion

In this example the translation technique used for the replica is the paraphrase. This, however, does not indicate which translation technique was used for the multilingual element (in bold), which in this case was deletion. For this reason, the analysis focuses on two points of view: the macro context (the replica) and the micro context (the multilingual element) as the units of analysis. It is therefore feasible to detect broader potential technique combinations used for L3 elements.

On the other hand, in some cases, replicas seem to be an adequate unit of analysis. In the example from Tarantino's *Inglourious Basterds*, no distinction is made between the replica and the multilingual elements, as shown in Table 5.

Table 5: Replica in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multilingual element
00:02:39	FARMER in French subtitled into English: Go back inside and shut the door.	FARMER: Wracajcie do domu i zamknijcie drzwi.	Go back inside and shut the door.	Transfer	Transfer

Considering that, in *Inglourious Basterds*, Tarantino introduces whole conversations in L3, the vast majority of multilingual elements will also be replicas.

2.5. Results

The first stage in the analysis has shown that the use of multilingual elements take a diverse range of forms, from having a very loose and symbolic function to playing a crucial and differentiating role within a movie. The number of occurrences of multilingual elements, although usually strengthening the function, does not necessarily have to be a defining factor. On the one hand, *Nine*, *Vicky Cristina Barcelona* and *Avatar* present a similar number of replicas with L3 elements (108, 103 and 118 respectively—see Table 6) despite the different implications of multilingualism in these movies. On the other hand, the number of replicas with L3 elements differs significantly in *Inglourious Basterds,* in which multilingualism plays an essential function. In Tarantino's movie, the number of replicas rises to 570 (Table 6). Only in this case could a directly proportional interdependence between the function of the movie and the number of replicas with implemented multilingual elements be observed.

However, the situation is of a different and more complex nature in the case of the combinations of translation techniques. As already stated, we understand "combination" to be the comparison between the translation technique used to translate the replica and the translation technique used to translate the multilingual element. It seems that the dependence between the function and the range of combinations of translation techniques used is inversely proportional. In the two movies in which the function of multilingualism is clearly marked (*Avatar* and *Inglourious Basterds*), only 12 and 8 combinations of translation techniques respectively could be detected. On the other hand, in *Nine*, where multilingualism does not play such an important role, 17 translation technique combinations could be detected. Having said that, in *Vicky Cristina Barcelona*, which uses multilingualism to maintain the credibility of conversations, 11 translation technique combinations were identified. Table 6 illustrates a detailed distribution of translation technique combinations using numbers of occurrences and percentages.

Table 6: Translation techniques in macro and micro units

Translation technique		Nine 108 multilingual replicas		Vicky Cristina Barcelona 103 multilingual replicas		Avatar 118 multilingual replicas		Inglorious Basterds 570 multilingual replicas	
Macro unit	Micro unit	No.	%	No.	%	No.	%	No.	%
Transfer	Transfer	25	23	34	33	50	42	382	67
Exposition	Exposition	24	22	5	5	13	11	60	10
Condensation	Deletion	9	8	2	2	–	–	1	0
Condensation	Transfer	9	8	36	35	2	2	1	0
Transfer	Imitation	8	7	–	–	–	–	–	–
Condensation	Exposition	7	6	–	–	–	–	–	–
Paraphrase	Imitation	5	5	–	–	–	–	–	–
Deletion	Deletion	4	4	15	14	36	31	10	2
Paraphrase	Transfer	4	4	2	2	–	–	–	–
Condensation	Imitation	3	3	1	1	1	1	–	–
Decimation	Deletion	2	2	–	–	–	–	–	–
Transfer	Exposition	2	2	–	–	–	–	–	–
Paraphrase	Deletion	2	2	–	–	–	–	–	–
Transfer	Deletion	2	2	1	1	–	–	–	–
Imitation	Imitation	1	0	–	–	–	–	1	0
Decimation	Imitation	1	0	–	–	–	–	–	–
Decimation	Transfer	–	–	4	4	–	–	–	–
Condensation	Condensation	–	–	1	1	7	6	59	10
Dislocation	Transfer	–	–	1	1	–	–	–	–
Expansion	Transfer	–	–	–	–	–	–	14	2
Paraphrase	Paraphrase	–	–	–	–	7	6	30	5
Decimation	Exposition	–	–	–	–	1	1	–	–
Decimation	Decimation	–	–	–	–	1	1	8	1
Dislocation	Dislocation	–	–	1	1	–	–	4	1

As can be seen in Table 6, a variety of translation technique combinations are used in the four movies. However, if we focus on the column presenting translation techniques used to translate multilingual elements, we can conclude that multilingual elements are subject to a more limited

number of translation techniques, namely: transfer, exposition, deletion, imitation, condensation, paraphrasing, and, in rather isolated cases, decimation and dislocation. Since the aim of this paper is to outline the main tendencies in translating multilingual elements in Polish voiced-over versions, the analysis will now focus on the most frequently used techniques, that is, transfer, exposition, deletion and imitation.

The most often used combination of techniques is the transfer–transfer combination. As has already been mentioned, the technique of transfer consists of the adequate rendering from the original into the translated language (Gottlieb, 1997). It should, however, be noted that, in the case of multilingual movies, the original language is not confined to L1 = English, but might also include L3 elements, as shown in Table 7 (with L3 highlighted in bold).

Table 7: Transfer–transfer combination in the movie *Nine*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multi-lingual element
00:06:26	JOURNALIST: Okay, I have some questions for Signor Contini.	JOURNALIST: Mam kilka pytań do pana Continiego.	JOURNALIST: I have some questions to Mr. Contini.	Transfer	Transfer

Although the same translation technique appears in both analysis units, the effect in each case is quite different. The use of transfer for replicas seems to be an adequate approach, as it transmits the message faithfully and does not interfere very much with the content of the original. However, in the case of multilingual elements, transfer is an option that deprives the character of his or her identification marker and the exotic flavour in the original. As such, the use of the transfer technique for multilingual elements conflicts with the function of the element. The discrepancy seems to be greater in the movies *Avatar* and *Inglourious Basterds*, as these movies highlight the importance of multilingualism by introducing subtitles for L3 elements. The Polish version resorts to the voice-over artist, who drowns out the original soundtrack and as a result might impede the correct identification of the character and his or her origin. In *Nine,* the multilingual elements were directly translated into Polish in more than 35% of the replicas. In *Vicky Cristina Barcelona*, the proportion of transferred L3 elements reaches 85%. In *Avatar* and *Inglourious Basterds*, the multilingual elements lost their function

in 44% and 69% of replicas respectively. Not only do these high percentages suggest that the transfer technique is one of those most commonly used, but they also indicate that multilingual elements and their function are often left out of the translation process.

The omission of multilingual translation might also be used in fast and overlapping dialogues, when the translator is obliged to delete the replica. Having one voice-over artist deliver all the lines imposes inherent limitations on scenes in which several characters are engaged in a dialogue. In this case, the technique of a complete deletion of multilingual elements is mostly applied to elements of less importance. Nevertheless, the multilingual information present in the original version is deleted and does not appear in the translated version, as illustrated in the Table 8.

Table 8: Deletion–deletion combination in the movie *Vicky Cristina Barcelona*

TCR original:	Original version:	Polish version:	Translation technique	
			Replica	Multi-lingual element
00:21:38	FATHER in Spanish: Considera que es tuya.	---	Deletion	Deletion

The dialogue between Vicky and Juan's father, who invites the American tourist to his house, has no significant meaning in terms of the plot. It expresses the reality of the situation, however, and tries to represent a credible communication, which is simply removed in the Polish version.

Another translation technique results from the characteristic feature of voice-over that consists of one vocal artist reading the entire dialogue while the original soundtrack is still audible. In many cases, the technique of exposition allows for efficient synchrony between the two soundtracks themselves, thanks to the decision to keep some replicas untranslated but at the same time perfectly audible and understandable to a Polish viewer. This is the case for many replicas in *Avatar* and *Inglourious Basterds*, where the voice-over artist does not provide any translation but the deleted multilingual replica is in fact a translation of a replica that precedes or follows it, as shown in Table 9.

Table 9: Synchrony between the soundtracks in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique Replica
00:35:13– 00:35:15	ALDO: Now say we let ya go, and say you survive the war? When you get back home, what'cha gonna do?	ALDO: Co zrobisz po wojnie jeśli przeżyjesz?	ALDO: What are you going to do after war if you survive?	Condensation
TCR original	Original version	Polish version	Translation technique	
			Replica	Multilingual element
00:35:15- 00:35:17	WICKI: Solltest du den Krieg uberleben, was machst du wenn du nach Hause kommst?	–	Exposition	Exposition

In this scene, the character Wicki acts as an interpreter between Aldo and a German soldier. The efficient synchrony in these two fragments maintains the credibility of the scene with no unnecessary repetition. The translation technique applied to the replica itself could be classified as deletion. However, the context in which it occurs allows the original multilingual fragment to be kept audible and understandable. In fact, translating the German fragment would be involve unnecessary repetition from a semantic point of view and, from a pragmatic point of view, it would be a deletion.

The technique of exposition is also used in single insertions of L3 words. The words that are left audible should be familiar to the Polish viewer. For example: "*ciao", "maestro"* and *"grazie"* in the movie *Nine*; *"salud", "Buenos días", "gracias"* and *"sí"* in *Vicky Cristina Barcelona*; and *"oui", "nein", "merci beaucoup"* and *"Herr"* in *Inglourious Basterds*. In the case of *Avatar*, this approach is not possible because of the nature of the Na'vi language. As *Avatar* constructs its own artificial language, it is impossible to insert Na'vi words, as the condition of comprehension and familiarity would not be fulfilled.

Commonly known words in L3 might also be subject to the imitation technique. In this case, however, the multilingual element is included in the translated soundtrack and is read out

by the voice artist. As the imitation technique is limited to only some single words or short expressions such as address forms (*"Maestro", "Signor", "Monsignore", "Bambino", "Don"* and *"Signora"*) or proper nouns (*Piazza Navona*, *Folies Bergère*, *Italia* and *Milano*), they were present only in the movie *Nine*.

Recreating multilingualism can be also observed in the case of the paraphrase and condensation techniques. Both might be applied to longer utterances and not to single words. For this reason, we deal here only with paraphrase and condensation techniques in the movies Avatar and Inglourious Basterds, in which multilingualism is more developed rather than limited to single foreign words. As the techniques of paraphrase and condensation are, in most cases, employed in situations where the macro unit and micro unit coincide, the distinctive function of multilingualism is omitted, as shown below:

Table 10: Paraphrase combination in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique
				Replica = multilingual element
00:06:35	PERRIER in French: Vous avez raison.	PERRIER: Słusznie.	PERRIER: That's right.	Paraphrase

The replica and the multilingual element are the same; the Polish translation has shifted it slightly through the use of paraphrase.

One last technique combination of interest to us is that of expansion-transfer. Although this combination is present only in *Inglourious Basterds,* it should be noted how translation techniques can change the perspective of the spectator's understanding. As mentioned above, multilingualism fulfils a crucial role in this movie, and this is reflected in the number of dialogues in languages other than English. In order for the viewer to be able to follow the storyline, most of the dialogue is subtitled. Some scenes in German or French, however, are not subtitled. This approach is adopted when one or more characters do not understand the language and the camera is following these characters' perspectives. In some cases, the perspective is broken by the Polish version, which delivers translations, as shown in Table 11.

Table 11: Expansion technique in the movie *Inglourious Basterds*

TCR original	Original version	Polish version	Back translation	Translation technique	
				Replica	Multi-lingual element
00:41:26	GERMAN SOLDIER in German, no English translation provided: Das ist eine grosse Ehre Sie kennenzulernen. Eine grosse Ehre.	GERMAN SOLDIER: To jest wielki zaszczyt.	GERMAN SOLDIER: It's a great honor.	Expansion	Transfer

In this scene, the conversation between Shoshanna and Frederick is interrupted by German soldiers who seem to recognise Frederick and start speaking to him in German, a language Shoshanna does not speak. She tries to figure out what the dialogue is about, and from the context and the behaviour of the soldiers deduces that Frederick is someone famous. In the original version, the viewer sees the scene from Shoshanna's point of view. The Polish spectator receives the translation directly; they therefore adopt Frederick's perspective.

2.6. Conclusions and further research

Apart from the typical limitations that characterise voiced-over translations, the L3 elements in a movie pose an additional challenge for the translator. The introduction of multilingual elements is a very deliberate procedure that is also reflected in the translation. As our analysis shows, multilingualism features a vast range of functions and structures which might be reflected in the number of occurrences of L3 elements. Multilingualism can manifest itself through single words interlaid within the dialogues that should just highlight the origin of the character and some relation to the location, as in the movies *Nine* and *Vicky Cristina Barcelona*. It might also be highly developed in order to create a new world in which the language would constitute a differentiating factor between cultures, as in the movie *Avatar*. Whole dialogues in the newly created artificial language of the Na'vi, with its own grammar, phonetics and semantics, are in fact a means to transfer a new culture. Finally, as is the case in *Inglourious Basterds*, multilingualism might be strictly ascribed to character and place. To some extent, multilingualism acts as an independent character within the film, dictating the destiny of the people involved and the progress of events. To sum up, the aim of this study was to draw up

a roadmap of translation techniques used in voice-overs of multilingual movies. It compares the translation techniques which are used to translate multilingual elements and it also analyses the effect(s) that each of them might have. The techniques that most underline the multilingual aspect of a movie are imitation and exposition. Imitation is based on the assumption that spectators understand an L3 element which is simply included in the translated version and read out by the voice-artist. On the other hand, exposition refers to the skilful synchrony between soundtracks. It assumes that spectators base their comprehension not only on the translated soundtrack but also on the original one. Both techniques constitute an efficient tool for recreating the presence of a multilingual environment. The analysis also showed that, despite the fact that techniques for translating L3 elements do not differ from those used in the case of L1 elements, the effect they can have on multilingual elements might be completely different in some cases. A telling example is the transfer technique which blurs the distinction introduced in the original between L1 and L3 and reduces it to L2. Another technique that erases multilingual elements is deletion. Here, similarly as with L1 elements, the technique omits L3 elements mostly due to limitations imposed by the voice-over mode such as fast overlapping dialogues and one voice-artist reading all the lines.

The findings of this study have a number of implications. First of all, it appears necessary in future research to address the question of the exposition technique first introduced in this paper. This technique highlights the importance of synchrony in the voice-over mode. It shows that two soundtracks might work in parallel and in a complementary way, revealing the multilingual aspect of films. Our findings support claims by Woźniak (2012), who discusses the principles of invisibility and obtrusiveness in voice-over and suggests transforming voice-*over* into voice-*in-between*. According to Woźniak (2012), the voice-artist "should deliver the text in pauses and gaps in the original dialogue or—if this is not possible—to reduce the impact by leaving whole sentences or coherent parts of them audible" (p. 216). Such manipulation, as stated in Krzyżaniak (2008), creates the illusion that viewers are listening to the original soundtrack and are able to detect intonation and emotion. Further research regarding the role of the exposition technique, synchrony and perception of multilingual voiced-over movies is required in order to put these hypotheses to the test.

We would also suggest that exposition—defined as a technique that leaves the original soundtrack perfectly audible and understandable—could be applicable not only to voice-over but also to subtitling. As in the case of voice-over, exposition could be used for commonly known elements whereas comprehension would be based on the original soundtrack only.

Considering the multifaceted nature of multilingualism and the forms it takes, the task of translating multilingual movies for voice-over is undoubtedly not an easy one. Nevertheless, the translator can choose from a large number of translation techniques and combinations to help highlight the multilingualism present in a film.

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Chapter 3. Article 2: Synchronization techniques in multilingual feature voiced-over movies in Poland

Synchronization Techniques in Multilingual Fiction: Voiced-Over Films in Poland

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This descriptive analysis of four multilingual fiction films voiced-over into Polish—*Nine*, *Avatar*, *Vicky Cristina Barcelona*, and *Inglourious Basterds*—provides insight into the application of different types of synchrony and their function in multilingual movies as well as the relation between synchronization and translation techniques. The results raise important questions about the main assumptions of voice-over translation, such as the illusion of authenticity, voice-over isochrony, and the reasoning behind literal synchrony.

Keywords: voice-over, multilingual films, synchronization, audiovisual translation

3.1.Introduction

Although multilingual audiovisual texts have always been present in European and Hollywood films (Heiss, 2004), it was not until recently that scholars became interested in the issue of how those texts are or should be translated (see, e.g., Bartoll, 2006; Corrius, 2008; Corrius & Zabalbeascoa, 2011; Delabastita & Grutman, 2005; Meylaerts, 2006). These scholars have mainly dealt with how multilingualism was rendered in dubbing and subtitling, leaving the third relevant mode—voice-over—aside, probably due to the fact that it is rarely used in fiction films, except in countries such as Poland, Russia, Ukraine, Latvia, Lithuania, and Estonia.

Thus, the goal of this article is to analyze two important aspects of voiced-over multilingual fiction films: translation and synchronization techniques. It aims to verify how

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diverse translation techniques and different kinds of synchronization might reinforce—or, on the contrary—undermine the functions of multilingual segments in the movies.

Considering that most studies on voice-over focus on its particular use in nonfiction products (see, e.g., Franco, 2000; Franco, Matamala, & Orero, 2010; Krasovska, 2004; Orero, 2006), the first part of this article introduces the definition and some general remarks concerning voice-over, with a special emphasis on its use in fiction films in Poland. The focus then narrows to different types of synchrony and its application to multilingual segments in selected fiction films. The objective of this part of the analysis is twofold: (1) It aims to study if and what types of synchrony are applied in multilingual segments, and (2) it is designed to establish possible links between different types of synchrony and different types of translation techniques. To achieve this goal, this research is based on the same four movies that were analyzed in a previous study (Sepielak, 2014). The results of that study present a descriptive analysis of translation techniques used in multilingual segments in four fiction films: *Nine* (Rob Marshall, 2009), *Avatar* (James Cameron, 2009), *Vicky Cristina Barcelona* (Woody Allen, 2008), and *Inglourious Basterds* (Quentin Tarantino, 2009), constituting a total of 529 minutes of film to analyze. The choice of films was based primarily on the presence of several languages in the movies—that is, apart from the main original language (L1), English, and the translated language (L2), Polish, the films also contain dialogue in one or more other languages (L3). The selection was refined to comprise four films released in Poland in 2009.[5] Three genres are represented: drama, science fiction, and adventure (genre categorization is based on the Internet Movie Database, commonly known as IMDb).

3.2.Voice-over(s) in nonfiction and fiction films

In early academic work on voice-over, Luyken, Herbst, Langham-Brown, Reid, and Spinhof (1991) point out two distinctive characteristics of voice-over: (1) the technical aspect, whereby "the original sound is either reduced entirely or to a low level of audibility" (p. 80), and (2) the common practice, which is "to allow the original sound to be heard for several seconds at the onset of speech and to have it subsequently reduced so that the translated speech takes over" (p. 80). As for the first characteristic, some later definitions include the aspect of the simultaneous presence of two soundtracks (see Chaume, 2004; Díaz-Cintas & Orero, 2006;

[5] Woody Allen's *Vicky Cristina Barcelona* had its world premiere in 2008, but it was not released in Poland until April 17, 2009 (Vicky Cristina Barcelona, 2009).

Krasovska, 2004). The second feature, termed voice-over isochrony,[6] assumes that the translation starts after the original's onset and finishes earlier. This technique requires additional editing to fit the reduced time slot. Moreover, as pointed out by some scholars (Luyken et al., 1991), the audible original units at the beginning and end of an utterance should be translated literally, trying, as much as possible, to maintain a word-by-word correspondence between the target and the source text. This practice, termed *literal synchrony*, is considered by some to be too constraining and not practical from a professional point of view (Franco et al., 2010; Orero, 2006; Sepielak, 2013). But, as the present analysis demonstrates, this rule does not necessarily hold up in Polish fiction films.

Most studies (see Franco, 2000; Luyken et al., 1991; Matamala, 2009; Orero, 2006) agree that the reason for using voice-over owes much to the illusion of reality that it helps to create as two soundtracks are audible, which leaves no room for manipulation (as in the case of dubbing). Franco, Matamala, and Orero (2010) summarize that "voice-over translation has to be a faithful, literal, authentic and complete version of the original audio. Such definitions give voice-over the status of a trustful transfer mode" (p. 26). This characteristic of faithfulness can be controversial (see Franco et al., 2010; Orero, 2006) and might result not from the intrinsic feature of voice-over but rather might be related to the genre being translated. In other words, the perception of voice-over as a trustful mode stems from the fact that it is frequently used in products that present real and true events—that is, documentaries.

All three characteristics—two simultaneous soundtracks, voice-over isochrony, and authenticity (or the illusion of authenticity; see Matamala, 2005)—are accurate when defining voice-over translation in the context of nonfiction products such as documentaries and live interviews, as is frequently done in Western Europe. However, in some Central and Eastern European countries, voice-over is also used in fiction films, which may influence its general perception and practice.

The first difference between voice-over as it is used in Western and Central European countries stems from the fact that, in the latter, voice-over is not associated with the genre of the program but depends on the medium. Traditionally, voice-over is used on television, mostly for programs for adults, in contrast to dubbed programs for children. This general practice generates different attitudes to the so-called illusion of authenticity, because voice-over translations are also applied to fiction. Therefore, the association of voice-over with a trustful

[6] In fact, voice-over isochrony is inherited from dubbing, where isochrony consists in making sure that the translated text fits between the moments the actors open and close their mouths (Chaume, 2004).

translation is not as strong in Central Europe as it is in countries where voice-over is used only for nonfiction products (Sepielak, 2013).

The second distinction of voice-over as used in Central European countries refers to voice-over isochrony. As pointed out by Sepielak and Matamala (2014), "voice-over isochrony is not systematically kept. . . . Indeed, professionals sometimes resort to anticipation and experimenting with sound and voiced text in order to enhance comprehension and maintain characters' defining traits" (p. 154). The reason that voice-over isochrony is less commonly applied in fiction movies is directly linked with the characteristics of those movies. The overlapping dialogues and different speech pace of characters are just a few of the obstacles for voice-over isochrony.

As in the case of the illusion of authenticity, the specific use of voices in voice-over in Poland has its peculiarities. In nonfiction production, the practice includes both women's and men's voices, but, as pointed out by Szarkowska (2009), a preference for a woman's voice is typically limited to cooking programs and nature documentaries. In fiction films, this practice differs, and "regardless of the gender of the screen character, the dialogue in fiction films in Poland will be always read out by a man" (Szarkowska, 2009, p. 189). Rodkiewicz-Gronowska (as cited in Kotelecka, 2006) indicates that the practice of using only men's voices might have its origin in purely aesthetic reasons: "The feminine voice is more personal, warm. It will never be so neutral. . . . I think that feminine voice is too subjective and does not match the movie" (p. 162). According to this stance, which criticizes subjectivism from a rather subjective and questionable point of view, all utterances are read by the same male voice artist because of issues of credibility related to gender prejudices, somewhat established within the same prejudiced framework. It is therefore not surprising that this "mismatch between the gender (and also the age)" (Szarkowska, 2009, p. 189) is pointed out as the major flaw of voice-over translation in fiction movies and might seem strange for foreigners.

As stated by practitioners (Sepielak, 2010), the decision about which voice will be used in a program, regardless of the voice artist's gender, also affects the translation process, because the reading pace differs among voice artists. All practitioners emphasize, however, that voice artists should have clear elocution and read continuously with a monotonous tone and a stable reading tempo (Sepielak, 2010). On the other hand, in Western European countries, and in other Eastern European countries (Ukraine, Russia, and Lithuania), the choice of the voice artist depends on the gender of the character being translated. Hence, male voice artists translate male characters, and female voice artists read the translations of female characters. In Poland, on the other hand, the choice of the voice artist depends on the genre being translated. Another

significant difference in the established practice in Poland refers to the number of voice-over artists: Whereas in Poland only one person translates all the characters, in Western European countries, each character has his or her own voice artist, which effectively makes this practice closer to dubbing.

Finally, despite the similar practice of using two soundtracks in both nonfiction and fiction films, the function those soundtracks fulfill is, in fact, different and strongly depends on the two already-mentioned characteristics. On the one hand, in nonfiction products, the coexistence of two soundtracks relates to voice-over isochrony and literal synchrony—two factors that generate an illusion of authenticity. On the other hand, in fiction films, the existence of the original soundtrack seems to be "an important factor in the perception, since . . . the voice-over version allows them to hear the original voice of the actors" (Woźniak, 2012, p. 212). It could be assumed, then, that those functions are related to different expectations among viewers. Moreover, they strongly depend on another key element in the voice-over translation: synchrony.

3.3.Synchrony in voice-over

Research on synchrony in voice-over is scarce. Grigaravičiūtė and Gottlieb (1999) analyze the potential semantic and stylistic loss when translating the Danish TV series *Charlot and Charlotte* for voice-over in Lithuanian. Their conclusion regarding synchrony in voice-over is that some seconds are left at the beginning of dialogues, although "the Lithuanian voices continue for as much as a couple of seconds after the Danish lines have been spoken" (p. 48).

Another important study on synchrony in voice-over is presented by Orero (2006), who based her proposal on Chaume's (2004) classification in dubbing and adapts different types of synchronies for voice-over translation. The first type—*kinetic synchrony*—is based on the assumption that "the message read by the voice which delivers the translation must match the body movements which appear on screen" (Orero, 2006, p. 257). The second category proposed by Orero is *action synchrony*, which requires that voice and action on the screen match. The third category refers to *voice-over isochrony*, and, as already mentioned, is determined by the fact that the translation should fit into the typically short period of time available, leaving some words of the original soundtrack audible at the beginning and end of the utterance. A later in-depth study carried out by Franco, Matamala, and Orero (2010) proposes a fourth category of synchrony that is closely related to isochrony and the function of the illusion of authenticity. This new type of synchrony, called *literal synchrony*, refers to a literal translation of the audible words. Franco, Matamala, and Orero emphasize, however, that word-by-word translation

might result in unconventional phrasing or alien syntax that, instead of strengthening the illusion of authenticity, could have the opposite effect; therefore, it is sometimes not preferred.

An interesting insight into the aspect of synchrony in voice-over is also presented by Woźniak (2012). The author shifts the focus from documentaries to voiced-over fiction movies in Poland, discusses the principles of invisibility and obtrusiveness in voice-over, and suggests transforming voice-*over* to voice-*in-between*. According to Woźniak, the voice artist "should deliver the text in pauses and gaps in the original dialogue or," if this is not possible," to reduce the impact by leaving whole sentences or coherent parts of them audible" (p. 216). Such manipulation, as stated in Krzyżaniak (2008), creates the illusion that viewers are listening to the original soundtrack and are able to detect intonation and emotion. Although this assumption is sound from a theoretical point of view, it is not feasible in practice, especially in fast and overlapping dialogue.

The classification of synchrony and the different methods to achieve them in voiced-over fiction movies in Poland are also addressed by Sepielak and Matamala (2014). Their analysis finds that all four types of synchrony previously identified for nonfiction by Franco, Matamala, and Orero (2010) might also be found in fiction products that are voiced-over into Polish—although to different degrees, which might result from the disparate nature and characteristics that define both genres. The methodology used by Sepielak and Matamala (2014) constitutes a basis for the current analysis.

3.4.Methodological approach

Because this study is descriptive, the methodology involves a detailed analysis of the target texts with an exclusive focus on the multilingual segments in four fiction films voiced-over into Polish: 103 replicas[7] in *Vicky Cristina Barcelona*, 108 replicas in *Nine*, 118 replicas in *Avatar*, and 570 replicas in *Inglourious Basterds*. The previous introductory study (Sepielak, 2014) analyzed which translation techniques were employed to transfer multilingual elements in voiced-over translation in the four movies. It revealed different functions of multilingual elements used in the four movies. More precisely, in *Nine*, the multilingual context is introduced in a loose way and reminds the audience where the plot takes place. The plot is set

[7] The unit of replica is adapted from Merino Álvarez (1994), who defines it as a minimal structural unit. According to Merino Álvarez, "beyond the use made of grammatical units or larger units (acts or scenes in theater, film scenes, or sequences in a movie), the dramatic text is elaborated on the page, and also on stage and screen, as an exchange of replicas. In each of these, we have, in general, the character's name, or discourse that belongs to him or her, together with the indications that surround the oral performance of the speech" (p. 3; my translation).

in Italy, and, although most of the characters are either Italian or French, they speak English with a strong Italian or French accent and interlay Italian and French words in their dialogue. Similarly, in *Vicky Cristina Barcelona*, the Spanish language reminds the audience of the setting but additionally performs an important function as languages mark clichés and stereotypes. In *Avatar*, multilingualism has a completely different nature. The language, Na'vi, was entirely invented for the film,

> with the intention of giving more depth and an appearance of plausibility to the fictional world with which it is associated. Multilingualism clearly marks the line between humans and Na'vi people, but it is also a tool with which to present the Na'vi perspective within the movie. (Sepielak, 2014, p. 159)

Finally, in *Inglourious Basterds*, the language plays a crucial role in the plot and often defines the progression of events. The procedure of introducing multilingualism is not limited to language but also embraces accent and body language and contributes to the credibility of the events.

The analysis, primarily based on the classification of 10 translation techniques proposed by Gottlieb[8] (1997), described a new translation technique—*exposition*, which provides no translation and leaves the original soundtrack perfectly audible but comprehensible to the target audience. This introductory study also analyzed the multilingual replicas from two perspectives: a global one, which referred to the whole replica (macrounit), and a detailed one, which focused on the multilingual element only (microunits). This fragmentary distinction within replicas, useful when analyzing different patterns of introducing and translating multilingual context, is not, however, relevant for the analysis of synchronization techniques. Rather, such an analysis is based on three complementary aspects—the image, the original soundtrack, and the translated soundtrack—all of which represent a global approach and should be analyzed as such. Hence, this study takes the macrounit as a basis for the analysis, with the goal of verifying how diverse translation techniques with different kinds of synchronization

[8] Although Gottlieb (1997) originally uses for his classification the term *strategy*, it has been replaced with the term *technique* to maintain a differentiation between translation technique and translation strategy. According to Molina and Hurtado (2002), those two terms "occupy different places in problem solving: strategies are part of the process, techniques affect the result" (p. 507). Gottlieb's (1997) classification includes the following strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

might reinforce—or, on the contrary, undermine—the function of multilingual segments in the movies (see Sepielak, 2014).

The analysis of voice-over isochrony and literal synchrony compares the interdependence of two soundtracks. To offer a structured framework, the presentation includes the time code record (TCR), which indicates when the utterance begins and finishes in both soundtracks. The results will be presented as shown in Table 1. Organizing the data this way allows comparison between the time code record of the original soundtrack (1) and the translated one (3), and, thus, indicates whether a word or words in the original version was/were audible (6). The transcription of the original version (2) and the translated one (4) has two objectives: It identifies the translation techniques, based on Gottlieb's (1997) classification, and it indicates whether literal synchrony was applied (7). Because the study focuses on multilingual segments, English is used as a back-translation (8) in both versions to make the analysis possible.

Table 1. Example of a Translated Segment

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:21:25–00:21:25	*FATHER*: Hola, hijo. *8. (Hello, son.)*	00:21:28–00:21:28	*OJCIEC*: Witaj. *8. (Hello.)*	Condensation	Full isochrony	Yes

Because action and kinetic synchronies provide coherence between two important elements—the translated soundtrack and the visual channel—statistics on how many replicas have maintained this type of synchrony are not feasible. The analysis would have to take into account not only each replica but each word of it and relate it not only to every scene but to every shot of the scene to establish whether coherence exists between those two channels. The multiplication of elements to analyze would become endless. Therefore, following the principle of parsimony, the descriptive statistics for action and kinetic synchronies will not be provided. Instead, the analysis focuses to fragments where action synchrony is not kept and examines the results caused by the lack of this type of synchrony.

The next section provides a representative selection of the detected synchronies and translation techniques and discusses the implications of how some solutions may reinforce the function of multilingual elements in some cases and undermine it in others.

3.5.Voice-over isochrony

The notion of voice-over isochrony assumes that the translation should fit in the time available for the voice-over in such a way that the beginning and end of the original utterance are audible. In multilingual segments, this kind of synchrony allows viewers to identify a multilingual context. There is, however, no specific indication of the voice-over isochrony unit of measurement. In other words, it is undefined whether the gap between the start of the original and the onset of translation should be calculated in seconds, milliseconds, frames, or audible words. Although most authors mention a unit of a second or seconds when defining voice-over isochrony (see Franco et al., 2010; Luyken et al., 1991; Orero, 2006), for the purpose of this analysis, the basic unit of voice-over isochrony is measured in words. The shift from seconds to words is due to another type of synchrony closely related to voice-over isochrony—that is, literal synchrony, where the basic unit is word. To determine whether voice-over isochrony is present in an utterance, at least one open-class word of the original soundtrack should be audible. Open-class words, in this article, are those that carry the content or the meaning of a sentence, in contrast to close-class words, which form grammatical relationships within a sentence (Murray, 1995).[9]

The analysis revealed that the practice of voice-over isochrony might, in fact, take different forms: *full isochrony*, where at least one word is heard at the beginning and the end of the utterance; *initial isochrony*, where at least one word is audible only at the beginning; and *final isochrony*, where at least one word is heard only at the end of the utterance.

The general analysis demonstrates that, in all four movies, the practice of keeping voice-over isochrony in the multilingual segments is a challenging task. In *Vicky Cristina Barcelona*, 68 out of 103 (66%) replicas kept voice-over isochrony. In *Nine*, 38 out of 108 (35.1%) replicas applied this kind of synchrony. In Avatar, 33 replicas out of 118 (27.9%) of the segments kept voice-over isochrony, and *Inglourious Basterds* maintained half of the replicas (50.1%) with voice-over isochrony. All four movies use a common practice where voice-over isochrony is kept in a rather reduced number of replicas, although this reduction is larger in some movies than in others.

[9] It should be noted that this assumption might be not reliable because it might be language-dependent.

Another common feature of the four movies is the frequency distribution of different types of voice-over isochrony. In all four movies, the most applied voice-over isochrony is the type where only the beginning of the replica in the original language of the movie is audible. Although the percentage of replicas with initial isochrony varies between the movies—*Vicky Cristina Barcelona* 42.7%, *Nine* 22.2%, *Avatar* 17.7%, and *Inglourious Basterds* 25.6%—it is still the most prevailing type of voice-over isochrony. The same pattern might be observed when it comes to the least applied type of voice-over isochrony. In all the movies, final isochrony is rather scarce (1.9%, 2.7%, 1.6%, and 6.1%, respectively). Full isochrony, where the beginning and the end of the segments were audible, was kept in 22 replicas in *Vicky Cristina Barcelona* (21.3%), in 11 replicas in *Nine* (10.1%), in 10 replicas in *Avatar* (8.4%), and in 105 replicas in *Inglourious Basterds* (18.7%).

Despite the common pattern in the frequency distribution, it can be concluded that, in practice, there is no intentional voice-over isochrony involved. These findings are consistent with the opinion expressed by professional translators (see Kotelecka, 2006), who point out that the standard practice consists of the voice artist reading the translation after hearing the original utterance. There are no technical guidelines for the time or space unit suggesting when the translation should start and when it should end. The examples provided above indicate that voice-over isochrony gains an additional and probably crucial value in multilingual movies as it becomes the only means for accentuating the multilingual context.

These findings lead to a fundamental question about whether voice-over is an appropriate audiovisual mode for multilingual movies considering all the loss that is caused by the lack of voice-over isochrony. A possible solution to this issue is to introduce subtitling for L3 elements so that viewers could identify and enjoy the coexistence of various languages in the movie. This hypothesis would support Heiss' (2004) suggestion of introducing a "multiplicity of modes" (p. 208) to translate multilingual movies, but in this case combining subtitling and voice-over instead of dubbing (see Heiss, 2004). It should then be verified whether the identification of various languages is significantly more effective in a voiced-over and subtitled version than in a solely voiced-over version.

Further analysis reveals that, in all four movies, voice-over isochrony is related to four main translation techniques: condensation, transfer, paraphrase, and decimation, although the four movies use the technique to varying degrees. In *Vicky Cristina Barcelona* and *Nine*, voice-over isochrony appears mostly in replicas where condensation is used as the translation technique (45.6% and 15.7%, respectively). Table 2 presents an example of initial isochrony and a condensation translation technique that prevail in most replicas. In the example presented

in Table 2, the Polish voice-over leaves audible the first word of the original version at the beginning. This maneuver allows viewers to hear that the main character speaks Spanish. Although the replica is condensed because it omits the repetitive information ("Are you going to drink vodka now?" and "What's wrong with you?"), the full voice-over isochrony is not kept, and the last word of the replica is overlapped by the translation.

Table 2. Voice-Over Isochrony: Initial Isochrony

Translation Technique: Condensation, *Vicky Cristina Barcelona*

1. Time code record original:	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:47:49–00:47:57	*JUAN ANTONIO:* ¿Vodka? ¿Te vas a tomar un vodka ahora? Con todas las pastillas que te has tomado,¿Te vas a tomar un vodka ahora? ¿Tú estás loca, o qué te pasa? *(Vodka? Are you going to drink vodka now? With all the pills you have taken, are you going to drink now vodka? Are you crazy or what's wrong with you?)*	00:47:50–00:47:57	*JUAN ANTONIO:* Wódki? Chcesz teraz pić? Po zażyciu tylu pigułek? Oszalałaś? *(Vodka? Do you want to drink now? After having all the pills? Are you crazy?)*	Condensation	Initial isochrony	Yes

In *Avatar* and *Inglourious Basterds*, the condensation technique is second to the transfer technique, which helps maintain voice-over isochrony in 17.7% and 26.3% replicas, respectively. Table 3 provides an example that combines this translation technique with initial

isochrony. The syntactical structure in both Na-vi and Polish allowed for a literal translation of the text that almost perfectly overlaps with the original fragment, leaving only one word of the original version audible at the beginning, as was the case in the condensation technique example presented in Table 2. In this case, however, the identification of the context is not as direct as in the previous example when considering that Na-vi is an artificial language created specifically for *Avatar*.

Table 3. Voice-Over Isochrony: Initial

Translation Technique: Transfer, *Avatar*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5.Translation technique	6. Voice isochrony	7. Literal synchrony
00:10:43–00:10:47	(Norm) Na'vi: 'Awvea ultxari ohengeyä, nawma sa'nok lrrtok siveiyi. *8. (May the Great Mother smile upon our first meeting.)*	00:10:44–00:10:47	Niechaj Wszechmatka rozświetli uśmiechem nasze spotkanie. *8. (May the Great Mother smile upon our first meeting.)*	Transfer	Initial isochrony	Yes

As mentioned, initial isochrony is the most used technique in all four movies. However, the analysis revealed that whole voice-over isochrony is also used, although to a lesser degree. Table 4 presents an example that combines initial isochrony and the paraphrase technique, the third most applied translation technique in the four analyzed movies. This different expression but with the same meaning in the context leaves the first and last words audible. In this example, the maneuver is significant because it represents the switch between English as L1 (the main language of the source text) and Italian as L3 (other language than L1 presented in a movie). Polish, being the only language of translation (L2), does not introduce this distinction. Hence, voice-over isochrony becomes the only way to accentuate the multilingual context.

Table 4. Voice-Over Isochrony: Whole;

Translation Technique: Paraphrase, *Nine*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:59:11–00:59:13	STEPHANIE I'll have one of those. *Due*.	00:59:12–00:59:12	I dla mnie. 8. *(And for me)*	Paraphrase	Full isochrony	No

Table 5 presents an example that combines final isochrony with the paraphrase translation technique. In this example, both the original and the translated soundtrack begin at the same time. The Polish translation finishes a second before the original soundtrack as the character Col. Landa pronounces each word very carefully and slowly. The Polish voice artist maintains the same tempo throughout the movie.

Table 5. Voice-Over Isochrony: Final

Translation Technique: Paraphrase, *Inglourious Basterds*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:05:15–00:05:17	COL LANDA Puis le lait est ce que je préfère. 8. *(Then milk is what I prefer).*	00:05:15–00:05:16	Wolę napić się mleka. 8. *(I prefer to drink milk)*	Paraphrase	Final isochrony	No

The paraphrase translation technique is beneficial in some cases because it exposes the original soundtrack, but where the tempo of the dialogue is much faster, it might require other techniques to condense the information. One solution, then, is to use the translation technique

of condensation, omission, or decimation to maintain the whole isochrony. An example of this technique is shown in Table 6. The fast tempo of the dialogue and overlapping lines of different characters oblige the Polish voice-over to recur to an abridged expression with a reduction in content. Despite this significant reduction of the verbal content, the message is still conveyed with the help of the visual channel and the audible original soundtrack, probably comprehensible by the target audience considering that the first words are proper nouns. Decimation helps to expose the beginning and end of the replica in the original and allows viewers to experience the original voices and emotions of the characters. Although this technique is used in all four movies, it is very scarce and limited to scenes where various characters speak at the same time.

Table 6. Voice-Over Isochrony: Whole

Translation Technique: Decimation, *Vicky Cristina Barcelona*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:26:47–01:26:50	JUAN ANTONIO María Elena, María Elena. Mira lo que has hecho. No puedes traer una pistola a casa. Mi amor, no puedes traer una pistola a casa. 8. *(Maria Elena, Maria Elena, look what you have done. You can't bring home a gun. My love, you can't bring home a gun.)*	01:26:51–01:26:51	Coś ty zrobiła? 8. *(What have you done?)*	Decimation	Full isochrony	No

The analysis revealed two additional translation techniques related to voice-over isochrony: expansion in *Inglourious Basterds* and dislocation in *Avatar*. However, due to their rare use and space constraints for this article, examples will not be provided.

3.6.Literal synchrony

Literal synchrony, as mentioned, consists in translating the audible original at the beginning and end of an utterance, trying, as much as possible, to maintain a word-by-word correspondence between the source language and the target language. It is directly related to voice-over isochrony and can be analyzed only in those segments when at least partial voice-over synchrony is maintained. As pointed out by Luyken et al. (1991):

> The first and last words will not only be heard by the audience but very often be understood by some of them. Because of this, the translator, while struggling to render the message contained in the statement, will also have to give a much more exact translation of the two to four words at the beginning and the end. Sometimes even a well-considered semantic translation will not suffice and a literal translation will have to be given. (p. 141)

Luyken et al.'s prescriptive approach is criticized by scholars (Franco et al., 2010; Orero, 2006, among others) who state that an idiomatic translation that meets the grammatical and acceptability expectations of the target language is better than a translation that maintains literal synchrony with an alien syntax or unconventional phrasing. Another critical approach toward literal synchrony is presented by Mayoral (2001), who raises serious doubts about whether the presence of two soundtracks, the original one and the translated one, in the case of Spain, really makes sense, because the viewers' knowledge of foreign languages is typically insufficient for such a cognitive effort. Mayoral's stance gains considerable relevance for this study, based on a multilingual corpus, where the coexistence of various languages (English, Spanish, Italian, German, and French) undermines the utopian assumption of literal synchrony. This synchrony becomes even more questionable in *Avatar*, where the artificial Na'vi language was designed for the movie and was unknown before. The assumption that viewers in this case would compare the translation to the original version is simply impossible, as shown in the example presented in Table 7. Although the beginning is perfectly audible, it would be impossible to establish whether the replica keeps literal synchrony. Only the pivot English translation, which appears in the original version in the form of subtitles but disappears in the Polish version, allows us to categorize the translation technique and the literal synchrony.

Table 7. Na'vi Language and Literal Synchrony in *Avatar*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
00:42:53–00:42:57	Neytiri: Ma sempul, oel ngati kameie. 8. *(Father, I see you.)*	00:42:54–00:42:58	Ojcze, widzę cię. 8. *(Father, I see you.)*	Transfer	Initial isochrony	Yes

Given these arguments, it seems that literal synchrony does not constitute a goal in the translation process but is related to and depends on the features of the translation technique. In other words, some translation techniques enable literal synchrony to be used because of the very nature of the translation technique. In fact, all the replicas with the transfer technique, regardless of whether partial or not, kept literal synchrony, as shown in the example presented in Table 8. Literal synchrony is easy to keep, especially in replicas with a phatic function, such as the one presented in Table 8, or with short answers such as "Oui," "No grazie."

Table 8. Literal Synchrony with Transfer Technique in *Nine*

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:05:40–01:05:40	DOCTOR RONDI Signor Contini. 8. *(Mister Contini)*	01:05:41–01:05:41	Panie Contini 8. *(Mister Contini)*	Transfer	Full isochrony	Yes

With other translation techniques, the proportion of literal synchrony in relation to voice-over isochrony is significantly smaller. For example, for the condensation technique in *Vicky Cristina Barcelona*, literal synchrony appears in only 11 replicas out of the total of 47 (10.6%). In *Nine*, out of 17 replicas with voice-over isochrony, literal synchrony was applied only in 7 segments (6.4%). Finally, for the same translation technique in *Avatar* and *Inglourious Basterds*, the ratio is 4 to 7, and 18 to 76, respectively. This decreasing tendency again is related

to the intrinsic characteristic of the translation technique. As presented in Table 2, in some instances, the structure of a replica allows the literal synchrony to be kept. But in other cases, as shown in the example presented in Table 9, this maneuver is no longer a priority. As shown in Table 9, the audible original fragment does not correspond to its Polish translation. As the condensation technique is used to save some time and space for the translation, literal translation becomes less important.

Table 9. Condensation Translation Technique, No Literal Synchrony, *Inglourious Basterds*.

1. Time code record original	2. Original version	3. Time code record Polish version	4. Polish version	5. Translation technique	6. Voice isochrony	7. Literal synchrony
01:11:20–01:11:27	Bridget Ja, Sie haben Recht. Genghis Khan! Das würde ich nie geraten. 8. *(Yes, you're right. Let's see. Genghis Khan! I would never have gotten that.)*	01:11:21–01:11:28	Sprawdźmy. Genghis Khan! W życiu bym na to nie wpadła. 8. *(Let's check. Genghis Khan! I would never have gotten that.)*	Condensation	Initial isochrony	No

The characteristics of other translation techniques—paraphrase, decimation, expansion, or dislocation—underline the divergence of syntactical form between the original and the translation. This is why, in *Vicky Cristina Barcelona* and *Avatar*, literal synchrony does not appear in any replica with the above-mentioned translation techniques, while in *Nine*, only one replica with the paraphrase technique does maintain literal synchrony. In *Inglourious Basterds*, there are some replicas with literal synchrony translated by means of paraphrase (5), decimation (4), or expansion (1). Given their single character and taking into account the doubtful function of literal synchrony in multilingual movies, no examples will be provided.

The examples and results from the analysis support the argument presented by Franco et al. (2010), who emphasize that literal synchrony can be kept only when it meets the acceptability expectations of the target language. In multilingual movies, this prescriptive

instruction of translating audible fragments lacks reasonable foundations for two main reasons. First, literal synchrony assumes that viewers understand all languages used in the movie. In *Inglourious Basterds*, this is four languages, and in Avatar, it would refer to an artificial language created for the movie. The second reason undermining the assumption of literal synchrony refers to a lack of time for such a cognitive effort. One or two seconds are not enough for viewers to identify the switch between languages and then to compare whether the translated version is translated literally. However, further research should be undertaken to verify these assumptions.

3.7.Action synchrony

As observed by Sepielak (2013), action synchrony can take two forms: "1) audio enhances the visual or 2) audio complements the visual" (p. 52). The first form is encountered when both audio and image have the same reference, thus enhancing the explanatory function of the audio. In the second form, audio and image complement each other with no unnecessary repetitions. These enhancing and complementary functions are significant in nonfiction movies because they are closely related to the informative and explanatory nature of these products. However, the format of fiction films differs from the format in nonfiction productions. In fiction films, the plot is usually based on dialogue, which might take a different tempo. Due to the seemingly spontaneous interactions in fiction films (such as an argument breaking out), all voices can blend into one indistinct noise. On the contrary, in nonfiction films, there is generally a figure such as a narrator who maintains the same narrative pace. The informative function of nonfiction movies imposes a clear division between distinct figures that appear in the production. As the function and format in fiction films change, so does the form of action synchrony. Considering that fiction films are full of dialogue, the function of action synchrony consists in keeping the point of view held by the audience of the original version of the movie.

In voice-over movies, this point of view might be affected by the translation itself or by the time-space constraints, as shown in the following example from *Inglourious Basterds*. In the scene where Lt. Aldo Raine wants to extract information about the location of German units from Private Butz, Corporal Wilhelm Wickie acts as an interpreter for Private Butz. The point of view of the original version shows the figure of an interpreter as a key element in the communication between Private Butz and Lt. Raine. What is also significant is the perspective taken by the viewer who, similar to Lt. Raine, must rely on Wickie's translation to understand Private Butz. In the Polish version, however, this point of view is affected by the lack of action synchrony as the voice artist reads the dialogue without keeping the distinction between

Wickie, Private Butz, and Lt. Raine. Polish viewers do not have to rely on Wickie's translation to understand Private Butz, because his utterances are immediately delivered by the voice artist. Wickie's function as an interpreter becomes less significant in the communication and might even be confusing as he repeats the message.

The introduction of a character that performs the function of a translator is characteristic of multilingual movies and might fulfill two objectives. On the one hand, as in the previous example, the interpreter helps characters understand one another. On the other hand, as noted by O'Sullivan (2011), "interpreters might be generated more by the audience's need to understand than that of the other characters" (p. 163). This is the shift of perspective adopted in the Polish version.

Similarly, in *Avatar*, some characters become intradiegetic interpreters, and the role division is kept in the translated version. In the scene where the main character Jake wants to regain the trust of the Omaticaya people and ask Tsu'tey to translate his speech, Polish viewers are presented with the same perspective as viewers of the original version. Polish viewers not only understand Tsu'tey's role but can hear the Na'vi language. This exposition of L3 elements is important because it strengthens the multilingual context.

As mentioned, one of the characteristics of fiction films is their format based on dialogue that might overlap or become indistinct. In these scenes, it is impossible to use action synchrony due to the intrinsic feature of Polish voice-over of using a single voice artist. In scenes with many characters talking at the same time being voiced by one voice artist, the divisions between characters and their utterances become unclear. A scene in *Vicky Cristina Barcelona*, where Juan Antonio and Vicky are interrupted by María Elena, who bursts in to the room furiously with a gun, is an example of overlapping voices. The original version leaves the dialogue in Spanish and does not provide any translation. The perception of the scene relies on the image and raised voices of Juan Antonio and María Elena.

In the Polish version, on the other hand, a voice artist reads the dialogue. However, because Juan Antonio and María Elena speak at the same time, it is impossible to synchronize the utterances with the characters on screen. Despite the ambiguity that might have been created by the lack of action synchrony, the effect of the scene is similar to the effect of the original version. The image and audio cooperatively work toward the communicative goal in an integral way.

3.8.Kinetic synchrony

Kinetic synchrony, similar to action synchrony, refers to the coherence between audio and image. However, it is exclusively limited to characters' body language that should be synchronized with the information conveyed verbally. An example of kinetic synchrony is encountered in *Vicky Cristina Barcelona* in the scene when María Elena becomes angry after finding out that Cristina decides to leave her and Juan Antonio. María Elena gesticulates by pointing a finger at Juan Antonio's head and screaming in Spanish "Te lo metes en la cabeza!" which means "You plant it in your head." In Spanish, the gesture (image) and the utterance (audio) match, because they refer to Juan Antonio's head. Interestingly, the original version resorts to subtitles for the Spanish elements and uses the technique of paraphrase, translating the utterance in English as "That's not it!" which does not coincide with María Elena's gesture. On the other hand, the Polish version uses yet another expression: "Wbij to sobie do głowy!" which means "Get it into your head!" making the body movement coherent with the utterance. In the Polish version, the relation between both channels—audio and visual—gains an enhanced meaning as the audio refers literally to what is presented in the image.

The analysis of kinetic synchrony found that, in multilingual fiction films, body language might be important for strengthening the multicultural context. In some instances, as in *Inglourious Basterds*, kinetic elements are inserted into the plot, as in the scene where Lt. Hicox gives his British origin away by ordering three glasses of rum and holding up three fingers: the three fingers from the index finger to the ring finger. As later explained by Bridget von Hammersmark, the German way of indicating the quantity of three is to hold up the three fingers from thumb to middle.

In both cases, whether the kinetic synchrony refers to simple coherence between the audio and the image (as in the *Vicky Cristina Barcelona* example), or it imposes an extralinguistic meaning (as in the *Inglourious Basterds* example), it is not difficult to keep this type of synchrony in the translated version. In fact, no incongruence between body movements and audio channel could be detected in the four movies analyzed. A possible explanation for this outcome is related to the translation technique used. Most of the multilingual replicas are translated by the transfer or condensation techniques (Sepielak, 2014), which seem to enable the effective use of kinetic synchrony. However, the limited number of movies analyzed here does not allow for a causal conclusion to be drawn.

3.9.Conclusion

This study provides an exhaustive analysis mapping how two important aspects—synchrony and translation techniques—function in voiced-over multilingual fiction films. The findings have several implications. First, future research should include the distinction between voice-over used in nonfiction productions and in fiction films, because the general perception and practice differ in those two conditions. Second, in the context of multilingual movies, some of the main assumptions, especially about voice-over isochrony and literal synchrony, should be revisited. Third, the findings suggest that the multiplicity of modes suggested by Heiss (2004) could be used in multilingual movies where voice-over and subtitling might cofunction to re-create a multilingual context. However, further experimental research is necessary to verify whether the identification of L3 elements would improve in a version combining the two modes of voice-over and subtitling. The research also should seek to determine whether this solution is feasible, effective, and accepted by audiences. Last, the analysis suggests further research to study viewers' reception of multilingual movies. Although this article is concerned with multilingual movies in voice-over, studies that include other modes such as dubbing and subtitling should be carried out. Continued research on voice-over in multilingual movies with an experimental approach would embrace the voice-over translation mode from different perspectives and would provide a more comprehensive understanding of voice-over translation.

To summarize, a descriptive analysis of synchrony in multilingual movies sheds some new light on how different types of synchrony are applied, examines their functions in multilingual movies, and finds a relation between synchrony and translation techniques. The analysis raises important questions about some basic assumptions of the voice-over translation mode, such as its association with the illusion of authenticity, the practice of voice-over isochrony, and the reasoning behind literal synchrony. Finally, the analysis suggests that the technical point of view presented should be linked to the perceptional aspect of multilingual movies as a coherent totality.

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Chapter 4. Article 3: The effect of subtitling and voice-over on content comprehension and language identification in multilingual movies

The effect of subtitling and voice-over on content comprehension and language identification in multilingual movies

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Abstract

The present article analyzes how viewers process information of subtitled and voiced-over multilingual movies. In an experimental study, we tested if comprehension of multilingual movies depends on whether subtitling or voice-over is used as an audiovisual translation mode. Hierarchical Multiple Regression yielded support for this hypothesis indicating higher levels of comprehension performance in the condition with the subtitled movie excerpt. Following theoretical argumentation of the psycholinguistic literature, we also tested two hypotheses which assumed that the effect of audiovisual translation mode on 1) the Detection of the Number of Languages Spoken by Character and 2) on the Character–Language Pair Identification in a multilingual movie differs for Multilingual and Monolingual characters. Generalized Estimating Equations (GEEs) showed that audiovisual translation mode Condition is not a significant predictor either of Detection of the Number of Languages Spoken by a Character or Character-Language Pair Identification in a multilingual movie. However, the post-hoc pairwise comparison led to interesting observations showing that the performance on Detection of Number of Languages Spoken for Multilingual Characters is better in the voice-over condition than in the subtitling one. The article discusses the theoretical and applied implications of the findings for information processing of subtitled and voiced-over multilingual movies.

Keywords: Audiovisual Translation; Information Processing; Multilingual Movies; Subtitling; Voice-over

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4.1.Introduction

In the last two decades, Audiovisual Translation (AVT) has become an increasingly prominent field within Translation Studies. Research on AVT is no longer limited to linguistic and cultural matters [1]; its interdisciplinary nature has contributed to incorporating more aspects from other disciplines such as film studies, sociology or psychology [2][3][4].

4.1.1. Previous research

The psychological approach, mainly cognitive, verifies and often questions the validity of general, sometimes purely theoretical and speculative paradigms on audiences' perception of audiovisual products [5]. On the one hand, this line of research has focused on the effects of subtitles and their efficiency for comprehension and memory [6], [7], [8], [9]. According to those empirical studies, the effect of subtitling on comprehension and memory is correlated with viewers' language fluency [6], [9], showing a disrupting effect of subtitles on comprehension when they are superfluous [6] as opposed to a facilitating effect when the viewers' knowledge of the language of the movie is insufficient [6], [9].

Other studies [10], [11] have also addressed the factor of viewers' familiarity with subtitles. The findings show a strong tendency to initiate reading subtitles at their onset regardless of viewers' experience with this mode of providing information [8], [10], [12] suggesting that reading subtitles is a semiautomatic task which requires relatively low effort due to learning processes [13].

On the other hand, some scholars contrasted subtitling and dubbing in order to test which of those two AVT modes provides a better understanding of the translated text. One of the pioneer experiments was carried out by von Feilitzen, Filipson and Schyller [14] on 7 to 11-year-old children with an objective to compare how effectively dubbed and subtitled texts were processed. The findings showed that subtitled programs were more difficult to understand than dubbed ones. Similar results were reported by Peeters, Scherpenzeel and Zantinge [15] who conducted research on 6 to 12-year-old children and concluded that dubbed programs were processed more easily. Though interesting, the conclusions of these two studies cannot be generalized beyond the studied population as reading proficiency depends on developmental, cognitive and linguistic factors [16] that are age-related.

A recent study comparing subtitling and dubbing was presented by Perego, Del Missie and Battiroli (2014) and addressed the aspects of comprehension and memory, and overall satisfaction with the viewing of both subtitled and dubbed movies. The results showed that

"general comprehension of film content and visual scene recognition are achieved equally with both translation methods, and that subtitling is more effective than dubbing when some lexical aspects of performance are considered" [13:14]. Unfortunately, to the best of our knowledge, no empirical research contrasting voice-over with other modalities such as subtitling or dubbing has been carried out.

4.1.2. Multilingualism in movies

The previous research has provided some valuable insights on the cognitive aspects of information processing of interlingual subtitled or dubbed monolingual movies and constitutes a referential framework for the present article. In this study, the focus is shifted towards multilingual voiced-over movies. Introducing several languages in movies is a deliberate strategy and, as observed by Heiss [17], traces of the phenomenon of multilingualism has always been present in movies. According to Wahl, "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" [18:2]. Some previous research focused on multilingual movies indicated that audiences appear to prefer "a rich and balanced depiction of multilingual phenomena in movie dialogues" [19:155], and displayed interesting differences among monolingual and multilingual characters in, for example, narrative importance [20]. Thus, considering the importance of this character's feature, the challenge of translating multilingual movies is to maintain or at least mark not only the overall multilingual context of the movie, but also to make the audience aware of how many and which languages characters speak. To date, research on translation of multilingual movies is scarce and mainly approached from three major perspectives: as a narrative and aesthetic element of a movie, from a reception point of view, and as a specific problem for translators who devise various strategies to solve it [21]. All those issues are tackled from a rather theoretical point of view and very little empirical research addressing those questions can be found (see [22]).

Similarly, very little research has been carried out on voice-over and voice-over perception as this AVT mode is usually associated with non-fiction movies [23]. However, in some Central and Eastern-European countries, voice-over is also used as a dominant mode in television to translate fiction movies [24], [25], [26], [27]. Hence this study shifts its focus toward subtitled and voiced-over multilingual movies with a twofold objective: 1. to examine if there is a difference between subtitling and voice-over in content comprehension; 2.to examine if there is a difference between these two modes in detection and identification of

multilingual content. As for the latter, this study aims to analyze whether the audience distinguishes not only the presence of different languages in a movie but if they are also able to identify which languages are spoken by which characters. This question is especially significant in the case of multilingual characters as opposed to monolingual characters.

For the purpose of this study, content comprehension will be defined as a process of simultaneously processing information and constructing meaning of the movie fragment. Detection of multilingual content will be defined as a process of recognizing how many languages a character speaks in the movie. Identification of multilingual content will be defined as a process of identifying which language(s) a character speaks in the movie.

4.1.3. Information processing in subtitled in voiced-over movies

The potential difference between subtitling and voice-over might be ascribed to dissimilar information processing in those AVT modes. In subtitled programs, as pointed out by d'Ydewalle and De Bruycker [28], information processing is based on three different sources: the visual image, the subtitles in the viewers' native language, and the soundtrack in foreign language(s). It should be stressed that d'Ydewalle and De Bruycker [28] use the term "soundtrack in foreign language". As this study focuses on multilingual movies where there is more than one language present in the soundtrack, "soundtrack in foreign language(s)" will be used throughout this article to reflect this multilingual characteristic of the movie.

The first source, the visual image, sets viewers in the situational context [24]. The subtitles in the viewers' native language provide viewers with the translation of the verbal information (for example the dialogues, the narration, etc.). And finally, the soundtrack in the foreign language(s) complements the verbal information with important clues (such as emotions or intonation) required for understanding and interpreting the verbal information. While the soundtrack in foreign language(s) is provided by the audio channel, both image and subtitles depend on the visual channel. However, as observed in previous research on effectiveness of subtitle processing [13], no tradeoff between image processing and subtitle processing is observed, suggesting that information processing in subtitled movies is cognitively effective.

Following the same reasoning, information processing in voiced-over movies would also be based on three sources: the visual image, the soundtrack in foreign language(s), and the soundtrack in the viewers' native language. The visual image and the soundtrack in foreign language(s) have the same functions as in the case of subtitling. While the image sets viewers in the situational context [24], the soundtrack in foreign language(s) allows for proper

understanding of verbal information. In contrast to subtitling, the translation of verbal information in voiced-over movie is provided with the soundtrack in the viewers' native language, which partially overlays the soundtrack in the foreign language(s). The translation of verbal information depends, then, not on the visual channel as in subtitling but the on audio channel. The two soundtracks appear almost simultaneously but with a different level of sound volume. It should be added that as observed by Orero [29], there is no universal convention regarding the level of reduction of the soundtrack in foreign language(s), and this level may vary across programs. The soundtrack in foreign language(s) is lowered and layered by the soundtrack in the viewers' native language. At this point it should be clarified that voice-over takes different forms in different countries. For instance, in Ukraine, Russia and Lithuania, the choice of the voice-artist depends on the gender of the character being translated. Male voice-artists read male characters, while female voice-artists read the translations of female characters [27]. In Poland, on the other hand, there is only one voice-artist (in fiction movies, usually male) translating all the characters [30]. Regardless of the number of voice-artists, they usually start reading the translation after hearing the original utterance. So although the soundtracks are overlaid, in some cases viewers can hear the beginning and/or the ending of characters' utterances (see Sepielak in press) as the duration of the voice-over translation is shorter than the original soundtrack. This phenomenon, called voice-over isochrony [29], [23], may allow viewers to identify characters' intonation and emotion. Moreover, in the case of multilingual movies, voice-over isochrony would also be a crucial and unique way to highlight the different languages characters speak.

Some significant implications arise from this model of information processing. First, the distinction between the lines of different characters often becomes unclear or even confusing as the characters' voices blend with the voice-artist voice. Second, as the volume of soundtrack in foreign language(s) is reduced, viewers have limited access to this source of information which provides them with important clues regarding intonation or emotion. Third, voice-over isochrony might be not sufficient to effectively extract all the contextual information concerning verbal information. In fact, it should be highlighted that although voice-over isochrony appears in the definition of the voice-over mode (see [29]) it is not considered to be an intentional practice. In fact, some previous research (see [33]) show that the percentage of voice-over isochrony is retained in less than 70% of the utterances.

If this is the case, processing and integration of information in voiced-over movies might be considered cognitively demanding, which would be reflected in general comprehension of the movie. Moreover, those limitations might pose a serious obstacle,

especially in multilingual movies, where being able to identify different languages that characters use might be essential for a complete understanding of the plot.

These theoretical assumptions seem to be in line with some previous research [31], [32] on the effect of background noise on memory and some cognitively demanding tasks. These studies show that background noises can have a disruptive effect on cognitive tasks such as memorizing prose, conducting arithmetic tasks or recalling memorized digits. Bearing in mind the above-mentioned characteristics of the soundtrack in foreign language(s)—being lowered and overlaid by the soundtrack in original language—we could assume that information processing based on this source of information could also have a disruptive effect on such cognitive tasks as general comprehension or multilingual content detection and identification. However, it is important to underline that those assumptions have not been experimentally evaluated. Therefore, the opposite situation that focuses on audio could possibly enhance comprehension or multilingual content detection and identification cannot be discarded. In particular, this might depend on the number of languages used in a multilingual movie and a complexity of their use (e.g. a character using several languages throughout a movie interchangeably).

Based on those theoretical assumptions and in order to answer the research questions regarding the effect of audiovisual translation mode on comprehension, as well as on detection and identification of multilingual content, we have put forward the following research hypotheses: (H_1): Comprehension of multilingual movies depends on whether subtitling or voice-over is used as an audiovisual translation mode; (H_2): The effect of audiovisual translation mode on the detection of the number of languages spoken by character in a multilingual movie differs for multilingual and monolingual characters; (H_3): The effect of audiovisual translation mode on the character–language pair identification in a multilingual movie differs for multilingual and monolingual characters.

4.2.Research methods

Participants

In order to address empirically the debated issues, and verify those hypotheses, an experiment was carried out. The experiment was approved by the Institutional Review Board at the University of Texas at Brownsville and conducted in accordance with ethical procedures. One hundred and thirteen undergraduates and graduates from a Polish university (96 women and 17 men), ranging in age from 20 to 50 years old (M = 23.69, SD = 5.66), volunteered to participate.

The participants were assigned two groups at random: Group 1 or Group 2. Group 1 watched a video fragment in a subtitled version. Group 2 watched the same fragment in a voiced-over version. Both subtitled and voiced-over versions were identical in terms of verbal content. The only difference between them was the channel that provided this verbal content. Participants reported being habitual viewers of subtitled and voiced-over movies with a mostly positive attitude toward subtitling and voice-over. In particular, on a 7-point Likert scale regarding how often participants watched subtitles movies (1 being never and 7 very often), 78.5% of participants marked over 5. Next, on a 7-point Likert scale regarding their attitude toward watching subtitled movies (1 being not liking at all, and 7 liking very much), 78.6% of participants marked over 5. Respectively, 66.9% of participants marked 5 or over on the Likert scale stating that they are used to watching voiced-over movies and 59.2% expressed positive attitude (marking 5 or over on the Likert scale) regarding watching voiced-over movies. None of the participants had watched the movie fragment before the experiment.

Procedure

The participants were assigned to subtitling and voice-over conditions. The participants were given instructions and an informed consent form. Before the projection, the participants were asked to fill in: 1) the Polish translation of *The Memory Assessment Clinics Self-Rating Scale;* 2) *Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire.* Next, each group watched the fragment of the movie in their AVT mode. After the projection, the participants were given the *Filler task, Viewing Experience Questionnaire, Face-language Association Test, and General Comprehension Measure* in that order.

Materials

Video

A 15-minute video fragment was used in the experiment. The video was a selected fragment from the Polish version of the movie Le Mépris (1963, Jean-Luc Godard) and was shown in its subtitled and voiced-over versions depending on the condition assigned. The scene was chosen deliberately as: 1) it uses different national languages (English, French, German and Italian), 2) two characters use only one language while two other characters use more than one language.

In this movie fragment, Paul Javal meets Francesca Vanini and Jeremy Prokosh in a movie studio. Jeremy, an American movie producer, is dissatisfied with Fritz Lang's script of the movie *Odyssey* and wants to hire Paul to rework it. Paul, Francesca and Jeremy go to the

projection room where they meet Lang. After watching a brief fragment of Lang's movie, Jeremy and Lang argue about the artistic nature of the movie. Jeremy writes a check to hire Paul, who accepts the job and leaves to meet his wife. Lang and Francesca stay in the projection room. Lang recites a poem in German and Francesca translates it into French. After a while both leave. In this scene, the characters speak the following languages:

- Paul Javal: French
- Francesca Vanini: English, German, French, Italian
- Jeremy Prokosch: English
- Fritz Lang: English, German, French

The following documents were handed out prior to exposure to stimuli.

Basic demographic questionnaire

In this measure, participants were asked some basic demographic questions such as their age, sex and nationality.

The Memory Assessment Clinics Self-Rating Scale (MAC-S)

The Polish translation of this scale includes 21 ability-to-remember items, 24 items assessing frequency-of-occurrence of memory failures, and four global rating items assessing overall comparison to others, comparison to the best one's memory has been, speed of recall, and concern or worry over memory function [34]. This measure is included in the experiment to control for possible effects of differences in memory on the dependent variable.

Foreign Language Familiarity and AVT Modes Habits and Preferences Questionnaire

In this measure, participants were asked about their and their parents' native languages. Additionally, they had to self-evaluate what foreign languages they knew and mark their proficiency level on a seven-point Likert scale (1 being very weak and 7 being very good). This questionnaire also included 7-point Likert scale questions regarding how often participants watched foreign movies with subtitles, voice-over, dubbing or with no translation provided (1 being never and 7 being very often), and their attitude toward each AVT mode (1 for not liking at all and 7 liking very much). This measure controlled for three possible covariates: 1) Foreign Language Proficiency (FLP), 2) Frequency of Exposure to AVT Mode (FEAVTM), and 3) Attitude towards the AVT Mode (AAVTM).

After the completion of the above-mentioned measures the participants were exposed to the stimuli. After the exposure, the following measures were administered.

Filler task

This instrument included 10 mathematical addition problems the participants had to solve within one minute. This task was used to eliminate the possible group differences in working memory processing and any possible bias caused by a rehearsal mechanism after the projection [35].

Viewing Experience Questionnaire

This measure questioned participants' previous knowledge regarding the viewed movie fragment, enjoyment of it, and attention paid to the movie projection (1 being highest and 7 being lowest). The last one was used as Attention paid to Movie Projection (AMP) covariate in the analysis.

Face-language Association Test

Participants were shown four freeze-frames, each displaying one of four characters from the fragment, and were asked to determine how many languages those characters spoke and also identify those languages. This test measured two outcomes: 1) Detection of the Number of Languages Spoken by Character (DNLSC), and 2) Identifying the Character–Language Pair (ICLP)

General Comprehension Measure

Twenty multiple questions with three possibilities (yes, no, don't know) were administered to examine whether participants understood the main conceptual aspects of the movie fragment. This questionnaire measured an observed outcome: Comprehension. The questionnaire included four still frames, each displaying one of four characters with their names, in order to eliminate a possible bias resulting from an erroneous identification of the character.

4.3.Results

Data were analyzed using SPSS 19 for Windows with an assigned significance level of $p = .05$ (two-tailed). During the data prescreening, ten cases, including cases not adhering to research design assumptions (e.g. non-Polish native speakers), missing data cases, and outliers, were

eliminated from further analysis. [10] The pre-analysis data screening also detected possible multicollinearity problems among the Frequency of Exposure to AVT Mode and Attitude towards the AVT Mode covariates. In order to avoid further problems with understanding which variable contributes to the variance explained, the Attitude towards the AVT Mode offending variable was dropped from the analysis. Dropping the Attitude towards the AVT Mode covariate additionally limited the number of independent variables in the model which enables avoidance of decline of the reliability estimates caused by the presence of the combinations where there are few cases.

In order to test the H_1 that the comprehension of multilingual movies depends on whether subtitling or voice-over is used as an audiovisual translation mode, a Hierarchical Multiple Regression was conducted. The analysis examined the relationship between the independent variable of Audiovisual Translation Mode Condition (AVTMC) and dependent variable of Comprehension, while controlling for Memory (underlying MAC-S scale had a high level of internal consistency, as determined by a Cronbach's alpha of 0.852), Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP) covariates. In order to assess the importance of the AVTMC after all covariates have been controlled for, the covariates were entered first in the regression equation. After this, the IV was entered into the model. The results for the first step, which includes Memory, FEAVTM, and AMP covariates indicated that model significantly explained a small to moderate proportion [22.9%] of variance in Comprehension [$R = .479$, $R^2 = .229$, adj.$R^2 = .206$, $F(3, 99) = 9.827$, $p = .000$]. The analysis of coefficients shows that AMP was a unique significant predictor of Comprehension [$\beta = .480$, $t(99) = 5.378$, $p = .000$] and indicated the increase in AMP was directly linearly related to increase in Comprehension, while Memory and FEAVTM did not add significantly to the model (see Table 1). The results for the second step, that adds the IV of AVTMC to the model also indicated that this regression model significantly explained a weak to moderate proportion [27,4%] of variance in Comprehension [$R = .524$, $R^2 = .274$, adj.$R^2 = .245$, $F(4, 98) = 9.255$, $p = .000$]. Although the Change Statistics analysis shows that adding AVTMC explained only an additional 4.5% of the variation in Comprehension [$\Delta R^2 = .045$, $F(1, 98) = 6.040$, $p = .016$], the analysis of coefficients shows that AVTMC is still useful and is a significant predictor of Comprehension [$\beta = .221$, $t(98) = 2.458$, $p = .016$] indicating that exposure to subtitling significantly predicted an increase in Comprehension when controlled for the covariates entered in the first step (see Table 1).

Table 1: Hierarchical Multiple Regression Predicting Comprehension from Audiovisual Translation Mode Condition (AVTMC), while controlling for Memory, Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP) Information processing in voiced-over movies

	Comprehension			
	Model 1		Model 2	
Variable	**B**	**B**	**B**	**B**
Constant	8.319*		9.300*	
Memory	.126	.013	-.101	-.011
FEAVTM	-.093	-.041	-.179	-.078
AMP	1.039**	.480	.958**	.442
AVTC			1.474*	.221
R^2	.229		.274	
F	9.827**		9.255**	
ΔR^2	.229		.045	
ΔF	9.827**		6.040*	

*Note. N = 103. *p <.05, ** p< .001*

In order to test the H_2 that the effect of audiovisual translation mode on the Detection of the Number of Languages Spoken by Character in a multilingual movie differs for Multilingual and Monolingual characters, multivariable Generalized Estimating Equations (GEEs) were used. The probability of Detecting the Number of Languages Spoken by Character (DNLSC) in a multilingual movie depending on Monolingualism/Multilingualism of a Character (MOMUC), controlling for Memory, FEAVTM, and AMP was evaluated with participants exposed to a subtitled or voiced-over multilingual movie fragment which was one of two dichotomous explanatory variables (AVTMC). MOMUC was used as a second dichotomous explanatory variable, followed by the interaction between AVTMC and MUMOC, and controlling for the covariates mentioned above. The use of GEEs allowed adjustment for a correlated data structure arising from the fact that the same participants were measured repeatedly regarding DNLSC for each of four Characters showcased in the movie. In particular, the GEE parameter estimates were based on empirical standard error estimates, using an unstructured working correlation. Additionally, GEEs allowed to appropriately handle the

dichotomous outcome variable DNLSC (i.e. Not-Detected / Detected), and provided post-hoc pairwise comparisons of expected marginal means with Sequential Bonferroni adjustment. According to the GEE model (see Table 2), AVTMC was non-significant predictor of DNLSC (Wald $\chi^2(1) = .430$, $p = .512$). GEE also revealed that the DNLSC significantly differed among the Monolingual and Multilingual characters independently of the AVTMC (Wald $\chi^2(1) = 61.073$, $p = .000$).

Table 2: Results of generalized estimating equations (GEE) on the effect of Audiovisual Translation Mode Condition (AVTMC) on Detection of the Number of Languages Spoken by Character (DNLSC) in Monolingual and Multilingual Characters (MOMUC), while controlling for Memory, Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention to the Movie Projection (AMP).

Source of variation	**Wald-χ^2**	**DF**	**p**
(Intercept)	.013	1	.908
Memory	.413	1	.521
FEAVTM	.154	1	.695
AMP	1.917	1	.166
MUMOC	61.073	1	.000
AVTMC	.430	1	.512
MUMOC * AVTMC	7.910	1	.005

Pairwise comparisons (see Figure 1) of the estimated marginal means after Sequential Bonferroni adjustment showed that Number of Languages Spoken by Monolingual characters was more often correctly detected than Number of Languages Spoken by Multilingual characters (MD ± SE: 0.46 ± 0.05, $p < .000$).

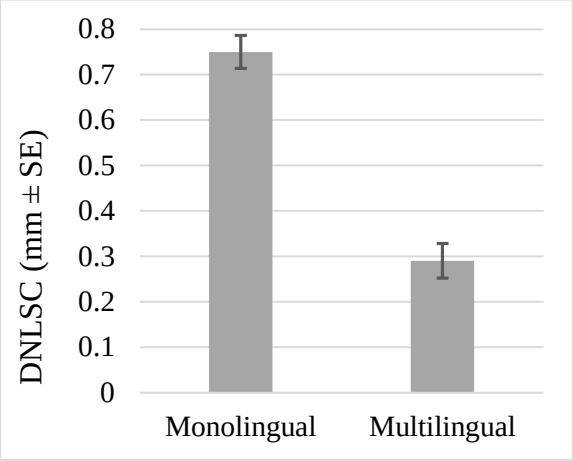

Figure 1: Detection of the Number of Languages Spoken by Character (DNLSC mm; mean ± SE) n Monolingual and Multilingual Characters (MOMUC). The pairwise comparisons of marginal means (Sequential Bonferroni tests following GEE) showed significant difference at p < 0.001 level.

The interaction term between MOMUC and AVTMC turned out to be significant (Wald $\chi^2(1) = 7.910$, p = .005). In particular, pairwise comparisons (see Figure 2) of the estimated marginal means after Sequential Bonferroni adjustment showed that Number of Languages Spoken by Multilingual characters was more often correctly detected in the voice-over than subtitles condition (MD ± SE: 0.18 ± 0.072, p = .022). There was no significant difference regarding the Detection of the Number of Languages Spoken by Monolingual characters between the voice-over and subtitles conditions (MD ± SE: -0.10 ± 0.072, p = .166).

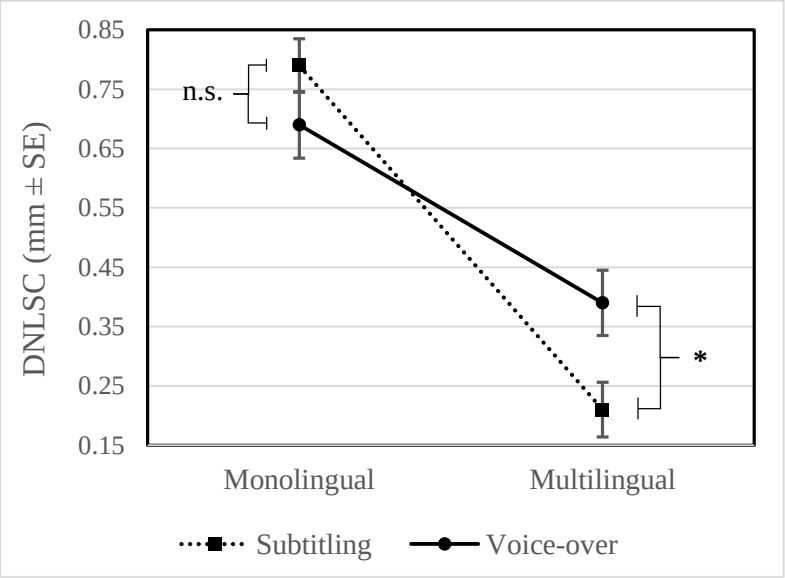

Figure 2: Detection of the Number of Languages Spoken by Character (DNLSC mm; mean ± SE) between subtitling and voice-over Audiovisual Translation Mode Condition (AVTMC) in Monolingual and Multilingual Characters (MOMUC). Asterisk denotes significant difference (*p < 0.05) while n.s. denotes non-significance in pairwise comparisons of marginal means (Sequential Bonferroni tests following GEE).

In order to test the H_3 that the effect of audiovisual translation mode on the Identification of the Character–Language Pair in a multilingual movie differs for Multilingual and Monolingual characters, Multivariable Generalized Estimating Equations (GEEs) were used. The probability of Identifying the Character–Language Pair (ICLP) in a multilingual movie depending on Monolingualism/Multilingualism of a Character (MOMUC), controlling for Memory, Foreign Language Proficiency (FLP), FEAVTM, and AMP was evaluated. The comparisons were made between the participants exposed to a subtitled or voiced-over multilingual movie fragment which was one of two dichotomous explanatory variables (AVTMC). MOMUC was used as a second dichotomous explanatory variable, followed by the interaction between AVTMC and MUMOC, and controlling for the covariates mentioned above. The use of GEEs allowed for adjustment of a correlated data structure arising from the fact that the same participants were measured repeatedly regarding ICLP for each of nine Character–Language pairs showcased in the movie. In particular, the GEE parameter estimates were based on empirical standard error estimates, using an unstructured working correlation. GEEs allowed the appropriately handling of the dichotomous outcome variable ICLP (i.e. Identified / Non-Identified). According to the GEE model (see Table 3), AVTMC (Wald $\chi^2(1) = .448$, $p = .503$) and MOMUC (Wald $\chi^2(1) = 2.441$, $p = .118$) were non-significant predictors of ILUC. The interaction term between MOMUC and AVTMC also turned out to be non-significant (Wald $\chi^2(1) = .002$, $p = .965$). While we were initially interested in examining Multilingual and Monolingual characters separately, we were not justified in doing so because of the absence of a significant interaction effect among AVTMC and MUMOC.

Table 3: Results of generalized estimating equations (GEE) on the effect of Audiovisual Translation Mode Condition (AVTMC) on Identification of the Character–Language Pair (ICLP) in Monolingual and Multilingual Characters (MOMUC), while controlling for M Memory, Foreign Language Proficiency (FLP), Frequency of Exposure to Audiovisual Translation Mode (FEAVTM), and Attention paid to the Movie Projection (AMP).

Source of variation	Wald-χ^2	DF	p
(Intercept)	1.539	1	.215
Memory	.338	1	.561
FLP	17.943	1	.000
FEAVTM	1.838	1	.175
AMP	8.809	1	.003
MOMUC	2.441	1	.118
AVTMS	.448	1	.503
MOMUC * AVTMC	.002	1	.965

4.4.Discussion

The experiment presented in this article was carried out with the aim of examining the effect of subtitles and voice-over on general comprehension, as well as detection and identification of multilingual content.

On the one hand, the results obtained for general comprehension were consistent with the first hypothesis (H_1), and provided evidence that content comprehension depends on the audiovisual translation Mode. In particular, an analysis of coefficients indicated higher levels of performance in the condition with the subtitled movie excerpt. These findings are in line with some previous research [10], [13] and support the complementary function of different sources of information and effective information processing in subtitled programs. At the same time, the findings suggest that information processing in voiced-over programs is not as efficient. These findings seem to support Banbury and Berry's [32] results suggesting that background noises—in our case, the soundtrack in the foreign language(s)—might in fact have a disruptive effect on content comprehension.

The second hypothesis (H_2) assumes that the effect of audiovisual translation mode on the Detection of the Number of Languages Spoken by Character in a multilingual movie differs for Multilingual and Monolingual characters. On the one hand, the theoretical assumptions, which highlight an unlimited access to the soundtrack in foreign language(s) in the case of

subtitling and an obstructed one by the soundtrack in viewers' language in the case of voice-over, would allow us to expect that the subtitling condition favors correct identification. However, the results showed that Audiovisual Translation Mode Condition is not a significant predictor of Detection of the Number of Languages Spoken by a Character. The results also indicated that the fact of a character being Monolingual or Multilingual is a significant predictor of Detection of the Number of Languages Spoken by a Character. The post-hoc analysis indicated that the number of languages spoken is more often correctly detected for monolingual characters than multilingual characters regardless of the AVT mode. More importantly, the analysis showed a significant interaction between multilingual or monolingual characters and AVT mode. Further post-hoc pairwise comparisons led to even more interesting observations, indicating that the performance on Detection of Number of Languages Spoken for Multilingual Characters is better in the voice-over condition than in the subtitling one. A possible explanation of this pattern could be ascribed to the fact that in subtitling, viewers rely on subtitles (visual channel) in a more attentive way than on the soundtrack in foreign language as subtitles provide them with necessary verbal information. These findings are in line with other research (see [36], [37]) suggesting that "visual stimuli are often processed more efficiently than accompanying stimuli in another modality" [38:2]. In voice-over, since comprehension of verbal information relies on the audio channel, viewers pay more attention to both soundtracks and hence have better results in detecting the Number of Languages used by multilingual characters than in subtitled condition. It could be implied that in voice-over condition, attention is intentionally allocated to the audio channel as it contains verbal information. This hypothesis is consistent with other research [39], [40] that suggests that the dominance of vision over audition could be changed if attention was manipulated by intentional guiding to auditory stimuli.

Finally, the third hypothesis (H_3), which assumes that the effect of audiovisual translation mode on the Character–Language Pair Identification in a multilingual movie differs for Multilingual and Monolingual characters was not supported. The analysis indicated that neither the AVT mode nor the Multilingual and Monolingual characters are significant predictors of Character-Language Pair Identification in a multilingual movie. A possible explanation of these findings might be ascribed to the fact that Character-Language pair Identification seems to be a more complex cognitive task than Detection of the Number of Languages Spoken by Character. Particularly, we would hypothesize that Character-Language Pair Identification requires higher level of concentration than Detection of the Number of Languages Spoken by Character. While concentration was not in the focus of this study, the

control for Attention paid to the Movie Projection was implemented, and turned out to be a significant covariate with regard to Comprehension and Identification of Language-Character Pairs. This suggests that further research addressing this aspect as a factor should be carried out.

4.5.Conclusion and Recommendation

There are several important implications that can be drawn from these findings and that should be addressed in further research. First, the model of information processing in subtitled movies proposed by d'Ydewalle and De Bruycker [28] and adopted in this paper should verify and include the level of attention displayed toward each source of information. We would suggest that while in subtitled programs the three sources of information—the visual, subtitles, and the soundtrack in foreign language(s)—are complementary, viewers' attention is not allocated in an equal manner towards them. Considering our results, it seems that more attention is paid toward subtitles as it provides translation of verbal information. Going further, we could assume that, actually, the attention paid to the visual channel could possibly divert attention from the audio channel and therefore limit access to more complex clues provided in the audio channel only. If this hypothesis is supported, it could have some practical application for subtitled multilingual movies. Considering that viewers process information coming through subtitles more effectively, they could be used to improve the level of performance on the identification of multilingual content. In other words, every time the characters change languages, subtitles would contain information in brackets indicating which language the characters use. Another solution could be adopted from the BBC which uses different colors, each representing different language [41]. Further research should verify, however, whether this kind of information would not distract viewers from the verbal information of the subtitles and whether it would actually improve identification of multilingual content.

The second implication emerging from the findings refers to the model of information processing in voiced-over movies. The theoretical assumption of this model, based on d'Ydewalle and De Bruycker [28], enabled us to distinguish three sources of information: the visual, the soundtrack in foreign language(s) and the soundtrack in viewers' native language. This model also suggested that as the two soundtracks appear almost simultaneously, information processing could be considered cognitively demanding. The results, however, suggest that the existence of two soundtracks simultaneously might have disruptive effects on some cognitive processes such as comprehension, while enhancing others such as Detection of the Number of Languages spoken by multilingual characters. Auditory dominance seems to be

a beneficial factor in multilingual movies. Further research should verify possible ways to improve general comprehension in voiced-over movies. We would suggest that introducing one additional voice-artist could potentially improve general comprehension as the distinction between utterances of different characters would be well defined. Again, this hypothesis should be empirically tested. Research on those aspects would not only shed more light on information processing in voiced-over programs but would also constitute a valuable guideline to improve this AVT mode.

4.6.Limitations of the study

Though this study will pave ways for other scholars to undertake intensive research on the issue, it was not free of limitations. As the subjects of this study were Polish university students and the movie excerpt under investigation was limited to the Polish voice-over translation, readers should be careful in any generalizations beyond the researched population. On the other hand, the fact that the participants were university students of a social science degree should indicate cautiousness in generalizing the results to general audience of audiovisual products. Also, the languages used in the movie excerpt and the particular context introduced by filmmakers (e.g. scenery) might constitute mediating factors that should be taken into account in the study replications and any further studies.

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Chapter 5. Summary

Summary

This dissertation analyzed voiced-over multilingual movies in Poland. In particular, it focused on different translation and synchronization techniques applied in voiced-over multilingual movies and then shifted its focus to information processing, comprehension and identification of various languages in voiced-over movies. Three main objectives were formulated in this research: 1) To establish how multilingual elements are translated in voiced-over movies into Polish; 2) To establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context; and 3) To test how multilingual elements are processed by Polish viewers in both voiced-over and subtitled multilingual movies. With those objectives in mind, two descriptive and one experimental studies were carried out.

The first study showed that introducing multilingual elements in source texts was a deliberate procedure, which often disappeared in the target text. The analysis of the corpus showed that multilingual elements were significantly reduced in the Polish versions. The analysis revealed that although many translation techniques were detected in utterances with L3 elements, only two techniques—imitation and exhibition—reinforced multilingual content in the translated version. Other techniques, most frequently encountered, just erased linguistic diversity present in the original versions. However, as the original soundtrack in voiced-over movies is still audible to some point, skillful synchronization of the two soundtracks helped in marking multilingual context in the movie.

The second study indicated that the relationship between different synchrony types and some translation techniques, mainly condensation, transfer, paraphrase and decimation did exist but each synchrony showed different patterns as to the nature of this relationship. In the case of voice-over isochrony, the relationship was definitely not causal. The standard practice consisted of the voice artists reading the translation after hearing the original utterance with no guidelines specifying the exact number of seconds they should leave before starting reading the translation. Literal synchrony appeared in very few cases. The relationship of this type of synchrony with translation techniques could also be qualified as random Action and kinetic synchronies, on the other hand, were kept in most of the cases and transfer and condensation were the most common techniques that could be related to them. The analysis also revealed

that out of four types of synchronies, voice-over isochrony is the only one which actually helped expose multilingual context in the movie. Given its nature, as it exposed the original soundtrack even if for a short amount of time, this synchrony might enhance the linguistic diversity in the movie. This led to the question whether this diversity was in fact processed by viewers, an inquiry that was empirically addressed in the third study. For comparative and controlling reasons, the third study introduced subtitling to the analysis.

The results of the experiment showed that content comprehension depended on the audiovisual translation mode, yielding higher levels of performance in the subtitled condition than in the voice-over one. At the same time, the findings suggested that information processing in voiced-over programs was not as efficient as in the subtitled version. Second, the results indicated that the audiovisual translation mode did not predict the performance on detection of the number of languages spoken by character in multilingual productions. Finally, it was concluded that neither the AVT mode nor the multilingual and monolingual characters were significant predictors of character– language pair identification in a multilingual movie.

Chapter 6. Discussion and conclusions

6.1. Discussion and conclusions

Voice-over, present for over half a century on Polish television, is still the dominant and the most preferred audiovisual translation mode in Poland (Bogucki, 2004; Garcarz, 2007; Subbotko, 2008). Research on voice-over in Poland, on the other hand, is very scarce and some scholars predict no future for this translation mode in the era of digital television (Tomaszkiewicz, 2007). Yet, despite all the harsh criticism directed at voice-over in academic publications, voice-over is still thriving in the Polish television market (Woźniak, 2012) and there are no signs of upcoming change. Therefore, the professionals working with voice-over will have to face new challenges of the 21st century television. This dissertation addresses one of these challenges, namely the translation of multilingual content. In the era of globalization and subsequently more present linguistic diversity, this will most likely be one of the frequently reoccurring issues. Thus, the question addressed in this dissertation of how to render multilingual content in the productions translated with use of voice-over is not only a puzzling one for translators. It is also a question of content quality, comprehension and audience's satisfaction with the final product. Indeed, there is a sense of limited translatability of multilingual content among the audiovisual translation community (see Meylaerts, 2006). However, the exact knowledge of those limitations in a particular translation mode would help in the efforts to provide the audience with the best possible product. Putting it in words of Jerry Prokosch, one of the main characters of Goddard's *Contempt* analyzed on those pages: "To know that one does not know is the gift of a superior spirit. Not to know and to think that one does know is a mistake. To know that this is a mistake keeps one from making it."

Trying to gain knowledge about voiced-over multilingual movies, this doctoral research adopted a mixed-method approach that integrated descriptive analysis and experimental design to analyze voice-over in Poland. Additionally, it centered its attention on multilingual movies, which correspond to and often reflect multilingual reality present in the contemporary globalized world. In particular, this research focused on different translation and synchronization techniques used in voiced-over multilingual movies and then addressed information processing, comprehension and identification of various languages in voiced-over movies.

Three main objectives formulated in this research were as follows:

1. To establish how multilingual elements are translated in voiced-over movies into Polish;

2. To establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context;

3. To test how multilingual elements are processed by Polish viewers in both voiced-over and subtitled multilingual movies.

This concluding chapter addresses the most significant findings of this study and provides final implications and possible guidelines with reference to future research.

6.2. Translation of multilingual elements in voiced-over movies

The first general objective of this dissertation was to establish how multilingual elements are translated in voiced-over movies into Polish. In order to achieve this aim, two specific objectives were set:

1. Identify the multilingual elements in a corpus of multilingual movies voiced-over into Polish and analyze their function;

2. Identify the translation techniques used in a corpus of multilingual movies voiced-over into Polish and analyze whether they foster the recreation of the multilingual context.

As for the first specific objective, the analysis of the corpus of four multilingual movies *Vicky Cristina Barcelona* (Woody Allen, 2008), *Nine* (Rob Marshall, 2009), *Avatar* (James Cameron, 2009), and *Inglourious Basterds* (Quentin Tarantino, 2009) indicated that multilingual content in those movies might take different forms ranging from single insertions to whole dialogues in L3. Additionally, the results showed that multilingual elements play different functions in multilingual movies stretching from a mere accentuation of the setting of the events to significant triggers responsible for the progressions of events. More importantly, the quantity of multilingual elements and the function they play do not seem to be correlated. Supporting this conclusion is the analysis of the number of occurrences of multilingual elements in the movies *Nine*, *Vicky Cristina Barcelona* and *Avatar*. The three movies show a

similar number of replicas[11] with L3 elements (108, 103 and 118 respectively). The function multilingualism plays in each movie is however different and carries diverse implications. On the one hand, in the movie *Nine*, multilingualism manifests itself through single words interlaid within the dialogues and highlights the origin of the character and some relation to the location. On the other hand, in *Vicky Cristina Barcelona,* multilingualism is used as a trigger to recreate clichés and stereotypes, and it enhances credibility of the communication between characters. For instance, Spanish insertions (e.g. *"¿Cómo se dice?"*) mark clear differentiation between nationalities. Finally, in the movie *Avatar,* multilingualism is highly developed in order to create a new world in which the language would constitute a differentiating factor between cultures. Entire dialogues in the newly created artificial language of Na'vi, with its own grammar, phonetics and semantics, are in fact a means to transfer a new culture.

Multilingualism in the fourth movie *Inglourious Basterds* represents a completely different pattern as the number of replicas rises to 570. Four languages present in the movie are an overarching part of every scene. Moreover, language seems to be a major theme in the movie. To some extent, as showed in the analysis, multilingualism acts as an independent character within the film, dictating the destiny of the people involved and the progress of events.

Having in mind those different forms of multilingualism and its function, the analysis shifted its focus to the second specific objective set in this dissertation: identify the translation techniques used in a corpus of multilingual movies voiced-over into Polish and analyze whether they foster the recreation of the multilingual context.

This stage of the study was based on the classification of translation techniques developed for subtitling (see Gottlieb, 1997). The reason of recurring to those techniques resulted from the fact that, unlike dubbing, they take into account the existence of the original soundtrack, a defining characteristic also for voice-over. While all techniques proposed by Gottlieb (1997) were detected in the corpus, a detailed analysis led us to distinguish an additional technique, named "exposition", which for the very first time has been incorporated into the taxonomy of translation techniques. This technique assumes using synchrony and leaving the original soundtrack perfectly audible with no translation provided. The need for introducing exposition to the classification of translation techniques results from the difference between subtitling and voice-over in how viewers are exposed to the original soundtrack. In

[11] The unit of replica, as explained in the Introduction, is adapted from Merino Álvarez (1994) who defines it as a minimal structural unit.

subtitled movies, the original soundtrack is always audible and the audience is always exposed to it (Díaz-Cintas, 2003). In the case of multilingual movies, this is enormously advantageous as multilingual elements are audible and fulfil the function of providing both the exotic flavor and the clear differentiation of languages used by characters. In voiced-over movies, viewers are exposed to two soundtracks—the original and the translated one—simultaneously. The access to the original soundtrack is then obstructed by the translated soundtrack. As the analysis showed, in some instances, no translation of original soundtrack was provided and viewers were exposed only to the original soundtrack, just like in the case of subtitling. According to Gottlieb's (1997) classification, no translation provided is directly linked to the technique of deletion as the expression is omitted and no verbal content added. The main assumption of deletion is that viewers would be deprived of some verbal content and they would not understand a part or a whole utterance. The technique of exposition, in contrast, assumes that although no translation is provided, viewers understand the verbal content as they rely on the understandable fragments of the original soundtrack. Given its nature, the technique of exposition might be applied to rather single and internationally recognized phrases such as "ciao", "bonjour" or "señorita" for example. Nevertheless, its function gains importance in multilingual movies, where those insertions develop, or at least enhance, multilingual context.

In fact, the results of the analysis showed that exposition and imitation are techniques that underline the multilingual aspect of a movie the most. While exposition assumes that spectators base their comprehension mostly on the original soundtrack and context, the imitation technique is based on a supposition that L3 element is directly included in the translated version and read out by the voice-artist. Although in a different manner, both techniques expose multilingual elements and constitute an efficient tool for recreating the presence of multilingual environment.

Furthermore, the analysis showed that although entire replicas with multilingual elements were translated by using a whole gamut of translation techniques, multilingual elements themselves were subject to a more limited number of translation techniques, namely: transfer, exposition, deletion, imitation, condensation, paraphrasing, and, in rather isolated cases, decimation and dislocation. What is more interesting, a detailed analysis of replicas with L3 elements showed the effect that those translation techniques have on multilingual elements is completely different than when translating L1 elements. A telling example is the transfer technique. The use of transfer for L1 seems to be an adequate approach, as it transmits the message faithfully. In other words, L1 in the original is replaced by an equivalent in L2 in the translated version. In the case of multilingual elements, transfer is an option that deprives the

character of his or her identification marker and the exotic flavor in the original. The distinction introduced in the original between L1 and L3 is reduced to L2 in the translated version. As such, the use of the transfer technique for multilingual elements conflicts with the function of the element.

The abovementioned findings bring us back to the first main objective set in this dissertation: to establish how multilingual elements are translated in voiced-over movies into Polish. First of all, it could be observed that introducing multilingual elements in source texts is a deliberate procedure, which often disappears in the target text. In fact, the analysis of the corpus showed that multilingual elements are significantly reduced in the Polish versions. Additionally, the analysis revealed that although many translation techniques were detected in utterances with L3 elements, only some techniques, namely imitation and exhibition, reinforced multilingual content in the translated version. Other techniques, most frequently encountered, just erased linguistic diversity present in the original versions. However, as the original soundtrack in voiced-over movies is still audible to some point, skillful synchronization of the two soundtracks might help in marking multilingual context in the movie. This assumption led to the second main objective established in this dissertation discussed in the following section.

6.3. Synchronization techniques in voiced-over multilingual movies

In voice-over, both translation and synchronization techniques are strongly linked. While the function of translation techniques is to make sure the translated soundtrack transfers the same meaning as the original one, the function of synchronization techniques is to make sure the two soundtracks are accurately adjusted. Therefore, both translation and synchronization techniques depend in a certain way on each other. To determine the degree of this dependence, the second general aim was set. In particular, it aimed to establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context.

In order to achieve this main objective, two specific objectives were defined:

1. Identify and analyze the types of synchronies observed in a corpus of multilingual movies voiced-over into Polish
2. Analyze the relationship between the different types of synchronies and the different types of translation techniques used in order to assess which combinations help in recreating the multilingual context.

Having in mind those specific objectives, the analysis was based on the classification of synchronization techniques proposed by Franco, Matamala and Orero (2010). All four types of synchronies—voice-over isochrony, literal synchrony, kinetic synchrony and action synchrony—were detected in the corpus of this research. At the same time, the analysis led us to distinguish some particularities regarding voice-over isochrony.

The analysis showed that the practice of voice-over isochrony might take different forms which were termed as follows: *full isochrony*, where at least one word of the original dialogue was heard at the beginning and the end of the utterance; *initial isochrony* where at least one word was audible only at the beginning; and *final isochrony*, where at least one word was heard only at the end of the utterance. For the first time, those types of voice-over isochrony were incorporated into the taxonomy of synchronization techniques and used in the analysis, a clear contribution of this dissertation.

The analysis showed two common practices of voice-over isochrony. First, in all four movies voice-over isochrony was kept in a rather reduced number of replicas, although this reduction in some movies was more drastic than in others. The second common feature was related to the frequency distribution of the three types of voice-over isochrony. The most applied voice-over isochrony was the one where only the beginning of the replica in the original language of the movie was audible. This is highly related to the common practice of voice-over in Poland, where the voice-artist starts reading when he hears the original dialogue. The least applied type of voice-over isochrony was final isochrony, which was rather sporadically found. The descriptive statistics of the full isochrony, where the beginning and the end of the segments were audible, showed that keeping this type of synchrony was also a challenging task in the corpus.

More interestingly, a thorough descriptive analysis of all three forms of voice-over isochrony led us to observe an important function voice-over isochrony holds. As this type of synchrony enables viewers to hear at least some part of the original soundtrack, it gains an additional value in multilingual movies as it becomes the only way to accentuate the multilingual context. It points to the conclusion that voice-over isochrony might be used as an important tool in recreating, at least partially, multilingual context. Synchronizing two soundtracks is even more crucial considering that, according to the analysis, the most applied translation techniques combined with this synchrony were condensation, transfer, paraphrase and decimation. As the previous study of translation techniques showed, those techniques make no distinction in the target text between L1 and L3 elements and reduce it to L2. Voice-over isochrony might prevent the entire loss of multilingual elements by exposing viewers to the

original soundtrack where L3 elements would be audible. The functionality of voice-over isochrony could then take on an added importance in the context of multilingual movies.

Another finding of this analysis put into question the second type of synchrony—literal one—and its unrealistic character. The prescriptive instruction of translating audible fragments literally (see Luyken et al., 1991) lacks rational foundations in multilingual movies for two main reasons. First of all, literal synchrony assumes that viewers understand all languages in the movie. In a practical scenario, it would mean that viewers should know four languages when watching *Inglourious Basterds* (2009) and an artificial language called Na'vi—created for the purpose of the movie—when watching *Avatar* (2009). In both cases, those assumptions can be claimed questionable if reasonable at all.

The second reason undermining the assumption of literal synchrony refers to the lack of time for a cognitive effort to distinguish and process all those languages and code-switching. In other words, one or two seconds are not enough for viewers to identify the switch between languages and on top of it to compare whether the translated version is translated literally. Moreover, this scenario clashes with the main assumption regarding the purpose of watching fiction movies, which is to "entertain, amuse, distract" (Juel, 2006, p. 13). The functionality of this kind of synchrony is doubtful in the context of multilingual movies. The analysis showed that literal synchrony could be detected in some instances. However, it could be concluded that it did not constitute a goal in the translation process but depended on the intrinsic characteristics of translation techniques. In other words, some translation techniques allowed literal synchrony to be kept because of the very nature of the translation technique. In fact, all the replicas with transfer technique, regardless of whether partial or not, kept literal synchrony as the main assumption of transfer is to render full expression literally. In the case of other techniques, such as condensation, paraphrase, decimation, expansion, or dislocation, literal synchrony appeared in single replicas if at all.

The analysis of the two remaining types of synchrony—action and kinetic—relied on the coherence between audio and image. Given the nature of those synchronies, the analysis focused on how the translated soundtrack was synchronized with the image and whether there were some incongruities between audio and image resulting from the lack of synchrony. Such reverse methodology, as compared to voice-over isochrony and literal synchrony, led to the conclusion that neither action nor kinetic synchronies posed a challenge in the translation process and that audio and image were coherent in a majority of cases.

However, those instances where consistency between audio and image in the case of action synchrony was not achieved pointed toward two functions this synchrony fulfilled: 1)

keeping the same perspective for viewers of the translated version that viewers of the original version had, and 2) keeping a clear division between characters' utterances so that viewers could identify who said what. On the other hand, in the case of kinetic synchrony, it could be observed that the coherence between audio and visual channels that expressed body movements strengthened multilingual context and its extra linguistic aspect mostly related to gesticulation. In the case of multilingual movies, those functions were highly significant as they underlined the origin, language or role assigned to the character. That was for instance the case of Lt. Hicox in *Inglourious Basterds*, who gave his British origin away by ordering three glasses of rum by holding up three fingers—from the index finger to the ring finger—instead of holding up three fingers from thumb to middle, which is the German way of indicating the quantity of three.

Those conclusions bring us back to the second main objective of this dissertation, which aimed to establish the relationship between synchronization and translation techniques in multilingual movies voiced-over into Polish and to analyze which combinations of synchronization and translation techniques are most efficient in rendering multilingual context. In general, it could be concluded that the relationship between different synchrony types and some translation techniques, mainly condensation, transfer, paraphrase and decimation does exist but as the analysis revealed each synchrony showed some different patterns as to the nature of this relationship. In the case of voice-over isochrony, it can be concluded that the relationship is definitely not causal. The standard practice consists of the voice artist reading the translation after hearing the original utterance with no guidelines specifying the exact number of seconds they should leave before starting reading the translation. A similar conclusion can be drawn about literal synchrony, which does appear but only in very few cases. The relationship of this type of synchrony with translation techniques could also be qualified as random as it results from intrinsic characteristic of translation techniques themselves and not from the practical guidelines. Additionally, the thorough analysis of this type of synchrony questioned its main assumption and its significance. Action and kinetic synchronies, on the other hand, were kept in most of the cases and transfer and condensation were the most common techniques that could be related to them. Once again, it should be stressed that this relationship is not causal but results from the characteristics of translation techniques. The analysis also revealed that out of four types of synchronies, voice-over isochrony is the only one which actually helps expose multilingual context in the movie. Given its nature, as it exposes the original soundtrack even if for a short amount of time, this synchrony might enhance the linguistic diversity in the movie. However, this leads to the question whether this

diversity is in fact processed by viewers. This inquiry and related hypotheses to it were addressed in the third study. The conclusions of this study are presented in the following section.

6.4. Comprehension and multilingual content identification in voiced-over multilingual movies

The third main objectives aimed to test from a cognitive point of view how multilingual elements are processed by Polish viewers in both voiced-over and subtitled multilingual movies. There were various reasons why subtitling was introduced at this stage of the analysis. First of all, contrasting voiced-over with subtitled multilingual movies allowed for controlling other factors that could potentially affect information processing, such as the movie itself for instance. Additionally, it enabled us to address the question of which of those two modes transfers multilingual elements in a more efficient way. Finally, theoretical background of information processing of voiced-over movies has not been established but, in contrast, there are developments of this aspect within subtitling that form a strong reference for this study.

With this theoretical background in mind, two specific objectives were established:

1. Examine if there is a difference between subtitling and voice-over in content comprehension of multilingual excerpts.

2. Examine if there is a difference between subtitling and voice-over in detection and identification of multilingual content.

Given the experimental nature of this analysis, as opposed to previous two, the following research hypotheses (H) were established:

> H_1: Comprehension of multilingual movies depends on whether subtitling or voice-over is used as an audiovisual translation mode.
>
> H_2: The effect of an audiovisual translation mode on the detection of the number of languages spoken by characters in a multilingual movie differs for multilingual and monolingual characters.
>
> H_3: The effect of audiovisual translation mode on the character–language pair identification in a multilingual movie differs for multilingual and monolingual characters.

The results of the experiment showed that content comprehension depended on the audiovisual translation mode, supporting the first hypothesis. In particular, the evidence yielded higher levels of performance in the subtitled condition, which goes in line with findings of previous research (d'Ydewalle & Gielen, 1992; Perego, del Missier, Porta, & Mosconi, 2010). Those results confirmed the complementary function of different sources of information and effective information processing in subtitled programs. At the same time, the findings suggested that information processing in voiced-over programs was not as efficient. These findings seem to support Banbury and Berry's (1998) results, suggesting that background noises—in the case of voiced-over movies, the soundtrack in the foreign language(s)—might in fact have a disruptive effect on content comprehension.

Second, the results indicated that the audiovisual translation mode did not predict the performance on detection of the number of languages spoken by character in multilingual productions. In general, the analysis indicated that the number of languages spoken is more often correctly detected for monolingual characters than multilingual characters regardless of the AVT mode. Therefore, the second hypothesis, which assumed that the effect of audiovisual translation mode on the detection of the number of languages spoken by character in a multilingual movie would differ for multilingual and monolingual characters was rejected. More importantly, the post-hoc analysis indicated that the performance on detection of number of languages spoken for multilingual characters was better in the voice-over condition than in the subtitling one. A possible explanation of this pattern could be ascribed to the fact that in subtitling, viewers rely on subtitles (visual channel) in a more attentive way than on the soundtrack in foreign language as subtitles provide them with necessary verbal information. These findings go in line with other research (see Colavita, 1974; Posner, Niessen & Klein, 1976) suggesting that "visual stimuli are often processed more efficiently than accompanying stimuli in another modality" (Lukas, Philipp, & Koch, 2014, p.2). In voice-over, as comprehension of verbal information relies on the audio channel, viewers pay more attention to both soundtracks and hence have better results in detecting the number of languages used by multilingual characters than in subtitled condition. It could be implied that in the voice-over condition, attention is intentionally allocated toward the audio channel as it contains verbal information. This hypothesis is consistent with other research (Egeth & Sager, 1977; Sinnett, Spence, & Soto-Faraco, 2007) that suggests that the dominance of vision over audition could be changed if attention was manipulated by intentional guiding attention to auditory stimuli.

Finally, it could be concluded that neither the AVT mode nor the multilingual and monolingual characters were significant predictors of character–language pair identification in

a multilingual movie. Those results referred to the third hypothesis showing that this hypothesis should be rejected. A possible explanation of these findings might be ascribed to the fact that the character–language pair identification seems to be a more complex cognitive task than "just" detection of the number of languages spoken by character. Particularly, the character–language pair identification could require a higher level of concentration than detection of the number of languages spoken by character. While the concentration was not in the focus of this study, the control for attention was implemented, and occurred to be a significant covariate regarding general comprehension and identification of language–character pairs.

The third study is also an attempt to introduce an experimental design to voice-over translation research. While in the recent years other AVT modes have benefited from experimental research, unfortunately it was not applied to voice-over translation. Using experimental design for the voice-over analysis is another innovation of this dissertation. The results presented above constitute a call for further research addressing the tackled aspects and suggest that there is room for practical applications.

6.5. Empowering experimental research in audiovisual translation

The studies incorporated in this work have shed light on several aspects of voice-over translation of multilingual movies. More importantly, especially the third experimental research, has provided a number of practical implications and indications for further studies. While some of those recommendations have been strictly related to the narrow theme of this dissertation, many could benefit translation of multilingual movies and voice-over translation as individual phenomena. Moreover, some of the findings have already provided suggestions regarding practical applications in other modes of audiovisual translation, like subtitling. More specifically, the results of the experimental research in this dissertation, which compared voice-over to subtitling, have suggested that more attention is paid to subtitles as they provided translation of verbal information. It has raised a hypothesis that the attention paid to the visual channel is more prominent that the audio channel and therefore limit access to more complex clues provided in the audio channel only. However, considering that viewers process information coming through subtitles more effectively, they could be used to improve the level of performance on the identification of multilingual content. Particularly, subtitles could contain information in brackets indicating which language the characters use. Further research should verify if this would actually improve identification of multilingual content and would not distract viewers from the verbal information of the subtitles.

As already mentioned, the literature review has indicated that while the emergence of an experimental research is visible in audiovisual translation, it has not reached the voice-over studies yet. This dissertation constitutes one more piece of evidence (see e.g. Perego, Del Missier, & Bottiroli, 2014) how the interdisciplinary research linked to fields like cognitive psychology can benefit the field in both broadening the knowledge, and bringing up the possibilities of practical applications. It is my hope that the experiences gathered in this dissertation will benefit both the professionals and audience of voiced-over products. In particular, this dissertation should pave the way for the future experimental research in both still under researched fields such as voice-over translation and translation of multilingual movies. For instance, the results of this dissertation suggest that the existence of two soundtracks simultaneously in voiced-over movies might have disruptive effects on some cognitive processes such as comprehension, while enhancing others such as detection of multiple languages spoken by characters. Further research should verify possible ways to improve general comprehension in voiced-over movies. One of the possible solutions is introducing an additional voice-artist. This way, two voice-artists would mark clearly the distinction between utterances of different characters. This hypothesis could be addressed in further research as it would shed more light on information processing in voiced-over programs and could constitute a valuable guideline to improve this AVT mode.

Getting back to this work's particular objectives, it was my intention that the final data provided by the studies and presented as a whole in a form of a dissertation helped update the existing knowledge on the topic of voice-over, provided useful guidelines regarding practice, and led the way to future research. The three investigated aspects are indeed steps which aim to achieve a more global and holistic view on the voice-over mode in multilingual fiction movies in Poland. By combining those studies together, one can observe and analyze the practice of the voice-over in multilingual fiction movies in Poland. On the one hand, the findings supported the idea that the task of translating multilingual movies for voice-over is undoubtedly not an easy one. The results showed that there might be multiple nuances referring to characters which influence the audiovisual product perception. Nevertheless, the results have also indicated that the translator can choose from a number of translation techniques and their combinations to take advantage of the multilingualism present in a movie. Still, to achieve this goal and to better understand the underlying processes it is not enough for scholars to set up labels and categories or build speculative hypotheses. The contemporary research in audiovisual translation needs to strive to put the theories to the test, and make an effort to

experimentally evaluate the dependencies between the features of AVT product and its perception by audience.

Updated bibliography

Updated bibliography

As explained in the Introduction, since some time has passed since the publication of my articles, the updated Bibliography and Filmography sections are included. It also includes all the references used in the Introduction and Discussion and conclusions sections. Additionally, as each journal where my articles were published required different citation guide, the following sections unify the style (APA Formatting and Style Guide) for all references used in this dissertation.

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