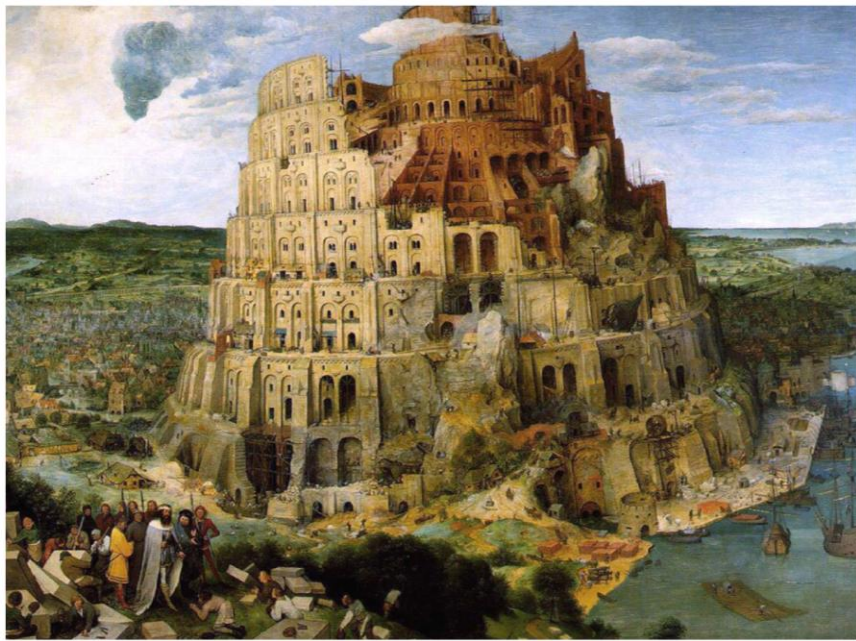


Multilingualism in subtitling for the deaf and hard of hearing



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Presentation outline

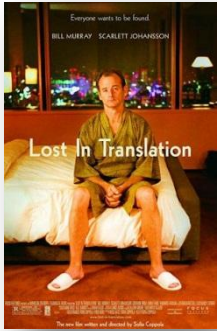
- Multilingualism
- Multilingualism in film
- Types of target audience
- Subtitling for the deaf and hard of hearing (SDH)
- Strategies for rendering multilingualism in SDH
- Reception study on different SDH strategies

Multilingualism

- A person's ability to use several languages
- The co-existence of different language communities in one geographical area

EU, New Framework Strategy for Multilingualism

Growing presence of multilingualism in film



- A growing interest by filmmakers in themes of migration, mobility and intercultural communication (O'Sullivan 2011: 122)



- International co-productions financed by international bodies (EU Media Programme)



- Multilingual diegetic settings
 - A wish for characters to speak the language of the diegesis, to behave in a plausible way
 - Code-switching

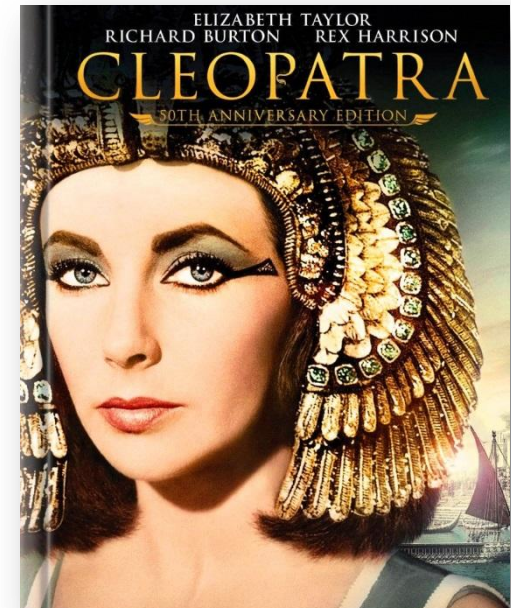
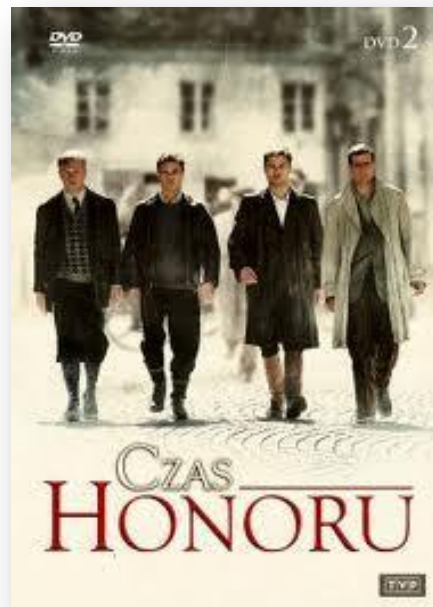
Multilingualism in film

Meir Sternberg (1981) – a model of linguistic representation

**Vehicular
matching**

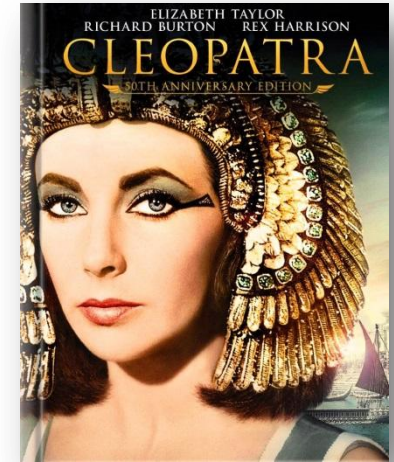
**Selective
reproduction**

**Linguistic
homogenisation**



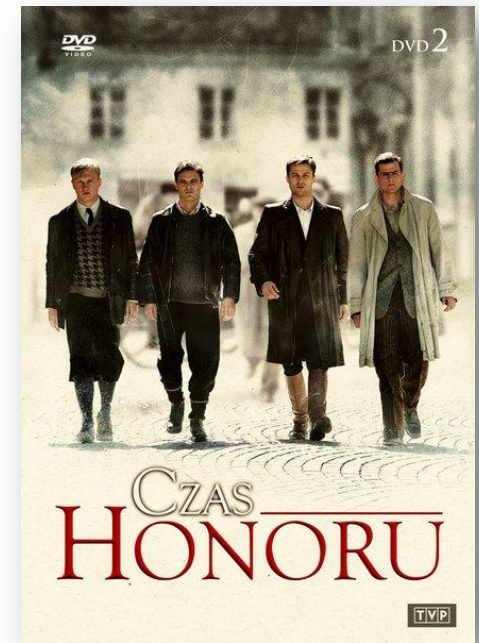
Linguistic homogenisation

- Dismisses linguistic verisimilitude as irrelevant
- Hides “the diversity of human life behind the mask of a universal language” (Wahl 2005: 2)
- “Hollywood’s audacity in linguistically appropriating and anglicising the world’s historical and literary heritage is well-documented” (Díaz Cintas 2011)



Selective reproduction

- The presence of foreign languages is minimised and used as “the brushstrokes of exoticism” (Díaz Cintas 2011)
- ‘Post-carding’
 - “where the American tourist on one occasion says *Bonjour* to the French boy at the reception of his hotel” (Wahl 2005)



Vehicular matching



- “Languages are used in the way they would be used in reality. They define geographical or political borders” (Wahl 2005)
- “An attempt at instilling veracity in the stories” (Díaz Cintas 2011)
- Language as a marker of authenticity, diversity, identity
- Allows the audience to immerse into ‘the foreign’

Multilingualism in film

- Employment of at least one foreign language in a film
- What is ‘foreign’?
 - Neither the language of the primary target audience
 - Nor the language of the secondary target audience

Types of audience

- Primary target audience
 - Original viewers in the home country as envisaged by film creators
 - Hollywood productions: English-speaking
 - Hearing
 - Secondary target audience
 - Viewers abroad
 - Hearing
- (O'Sullivan 2011)
- Tertiary target audience (?)
 - Hearing-impaired audience watching foreign imported films with subtitles

SDH target audience

- Two main groups of viewers with hearing impairments
 - d/Deaf
 - hard of hearing
- Degree of hearing loss
 - Mild
 - Moderate
 - Severe
 - Profound
- Onset of hearing loss
 - Pre-lingual
 - Perilingual
 - Post-lingual

SDH vs. regular subtitling



Typical description of foreign language in SDH



Katyń, dir. Andrzej Wajda



Marie Antoinette,
dir. Sofia Coppola



The Interpreter,
dir. Sydney Pollack

Typical description of foreign accent in SDH



Typical description of foreign language in SDH



*Bitwa warszawska 1920 r.,
dir. Jerzy Hoffman*

Pre- vs. post-subtitling

■ Pre-subtitling

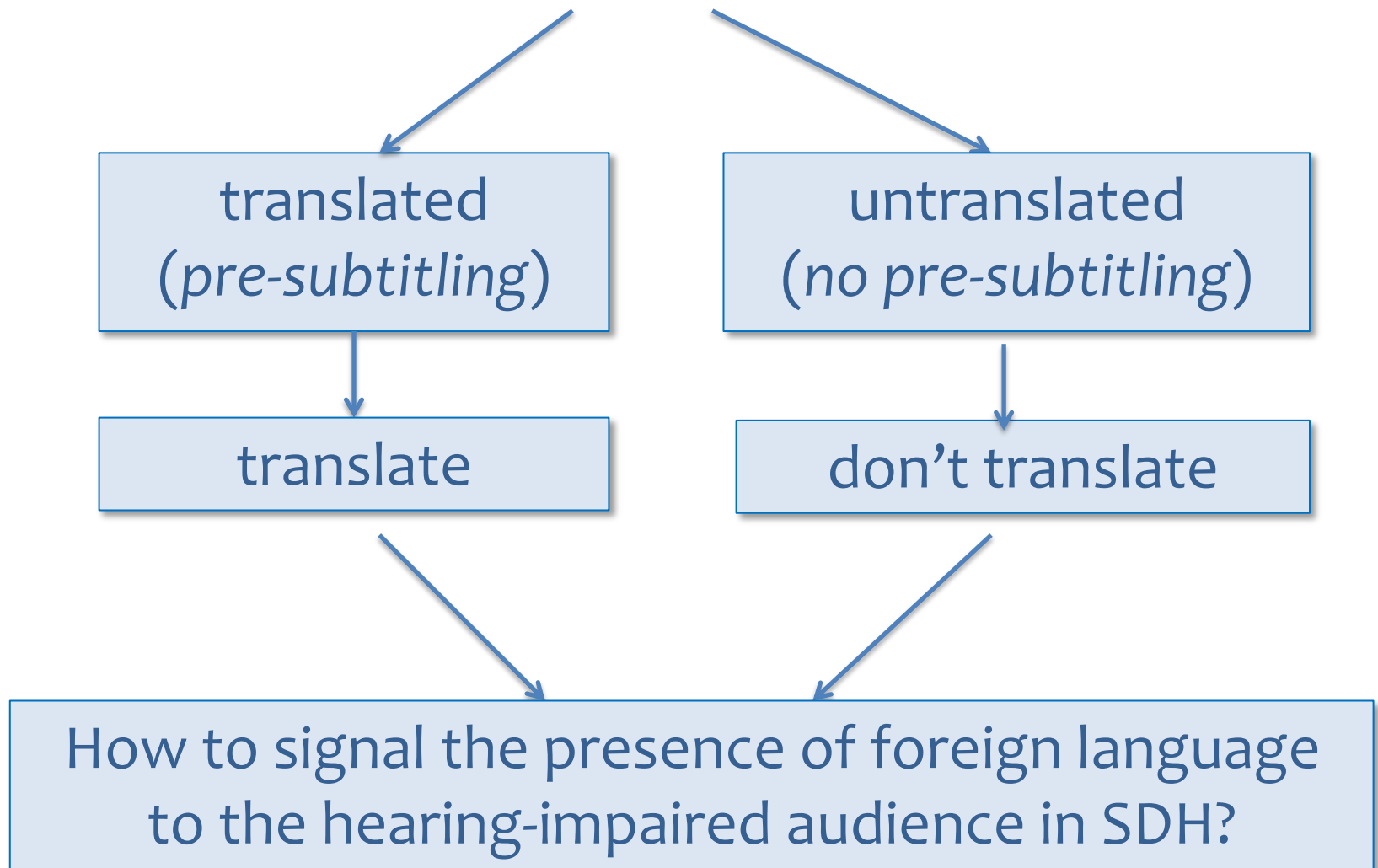
- Envisaged by film creators at the time of film production
- Mostly utterances considered incomprehensible to the primary target audience
- Films with pre-subtitles have no ‘original’ unsubtitled version
- No pre-subtitling: foreign utterances are to remain indeterminate for the audience

■ Post-subtitling

- Translation for the secondary target audience
- When exporting a film to another language market

O’Sullivan (2011)

Is foreign language translated for the hearing audience?



SDH strategies

1. VEHICULAR MATCHING

Bonjour.

2. TRANSLATION + EXPLICIT ATTRIBUTION

[PO FRANCUSKU] Dzień dobry.

3. TRANSLATION + COLOUR-CODING

Dzień dobry.

4. EXPLICIT ATTRIBUTION

[PO FRANCUSKU]

5. LINGUISTIC HOMOGENISATION

Dzień dobry.



When a film was pre-subtitled for the primary target audience

- Colour coding
 - Providing the hearing-impaired viewers with a translation marked in a different colour
- Linguistic homogenisation
 - Providing the hearing-impaired audience with a translation, but not signalling that a foreign language is spoken
- Explicit attribution + translation
 - Indicating to the audience that a foreign language is spoken and translating it

When a film was not pre-subtitled for the primary target audience

- Vehicular matching
 - Transcribing whatever was said in the foreign language into subtitles
- Explicit attribution
 - Indicating to the audience that a foreign language is spoken, without translating it

THE STUDY

Study procedure

- Online survey
- Addressed to deaf & hard of hearing Poles
- Three sets of questions
 - Personal information
(age, degree of hearing loss)
 - 5 pairs of clips with different SDH strategies
 - 2 general questions on overall preferences

Online survey

SurveyGizmo - Preview - Mozilla Firefox

Plik Edycja Widok Historia Zakładki Narzędzia Pomoc

http://appv3.sgzimo.com/projects/preview?id=477278

ILS Moodle ILS USOS AVT Lab proz Citi SurveyGizmo Napisy dla niesłyszący... Clarins Becikowe BBC Radio 4 BBC World Service Krakow hotels, krakow... Krakow hotels, krakow...

Gmail - Gizmo - zenzka@gmail.com SurveyGizmo - Projects - Editor SurveyGizmo - Preview

PREVIEW: Napisy dla niesłyszących w filmach wielojęzycznych Refresh View Page 1

4. Jaki jest Twój stopień ubytku słuchu: *

- Lekki (21 do 40 dB)
- Umiarkowany (41 do 70 dB)
- Znaczny (71 do 90 dB)
- Głęboki (ponad 90 dB)
- Nie dotyczy

5. Jak oceniasz swoją znajomość poniższych języków obcych? Proszę zaznaczyć w skali od 1 do 5, gdzie oznacza 1 – „nie znam wcale”, 5 – „posługuję się płynnie”. *

	1	2	3	4	5
angielski *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
francuski *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
włoski *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niemiecki *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Wstecz Dalej

Zakończono 13%

09:38 2011-04-18

Participants

Degree of hearing loss		Age groups					Total
		<12	18-24	25-39	40-59	60+	
Moderate (41 – 70 dB)	Count	0	8	17	8	0	33
	%	0%	24.2%	51.5%	24.2%	0%	100%
Severe (71 – 90 dB)	Count	1	4	20	6	2	33
	%	3.0%	12.1%	60.6%	18.2%	6.1%	100%
Profound (over 90 dB)	Count	2	19	39	8	1	69
	%	2.9%	27.5%	56.5%	11.6%	1.4%	100%
Total	Count	3	31	76	22	3	135
	%	2.2%	23.0%	56.3%	16.3%	2.2%	100%

Knowledge of foreign languages

	1 (no knowledge)		2		3		4		5 (fluent)	
	Count	%	Count	%	Count	%	Count	%	Count	%
English	32	23.7%	35	25.9%	37	27.4%	16	11.9%	15	11.1%
French	122	90.4%	4	3%	2	1.5%	1	0.7%	6	4.4%
Italian	125	92.6%	3	2.2%	1	0.7%	1	0.7%	5	3.7%
German	92	68.1%	26	19.3%	8	5.9%	4	3%	5	3.7%

Inglourious Basterds



- dir. Quentin Tarantino, 2009
- Set in Nazi-occupied France during World War II
- Jewish U.S. guerilla soldiers (*Basterds*) led by Lt. Aldo Raine plan to kill Nazi leaders
- SS Colonel Hans Landa ('The Jew Hunter')
- Four languages are spoken: English, French, German and Italian
- Primary English-speaking audience was provided with pre-subtitles to all non-English dialogue

Scene 1. *Inglourious Basterds*



1.1 Linguistic
homogenisation

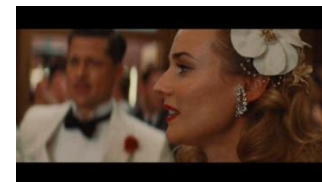


1.2 Explicit attribution
+ translation

Scene 2. *Inglourious Basterds*



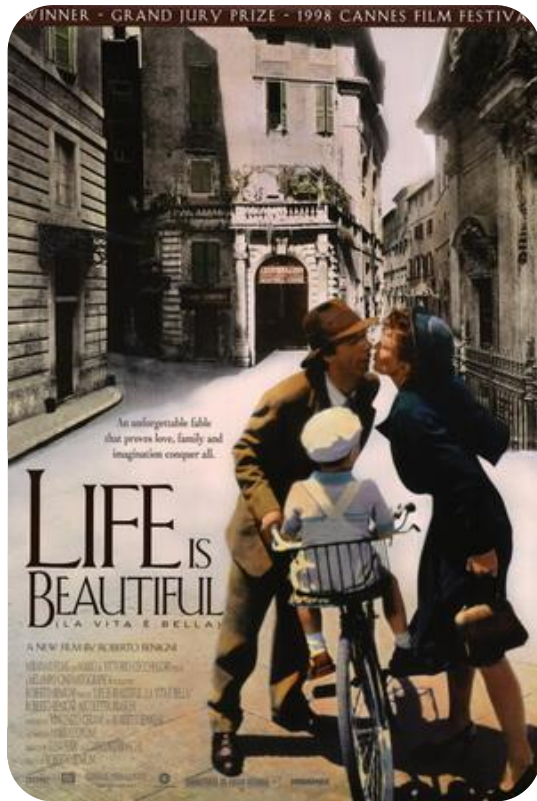
2.2 Translation + explicit attribution of language



2.2 Translation + explicit attribution of language and accent



Life is beautiful



- dir. Roberto Benigni, 1997
- Jewish Italian Guido and his son Giosué in a concentration camp during World War II. To protect his son, Guido pretends it is all just a game.
- Major language of the film: Italian
- Scenes featuring Nazis: German

Scene 3. *Life is beautiful*



3.1 Explicit attribution



3.2 Vehicular matching

Scene 3. *Life is beautiful*



3.1 Explicit attribution



3.2 Vehicular matching

2 Days in Paris

- dir. Julie Delpy, 2007
- a French-American couple, Marion and Jack, living in New York, on their two-day trip to Paris, home of Marion's parents
- Jack does not speak fluent French and Marion's parents do not speak much English
- Film written in English and French (with English subtitles)



Scene 4. 2 days in Paris



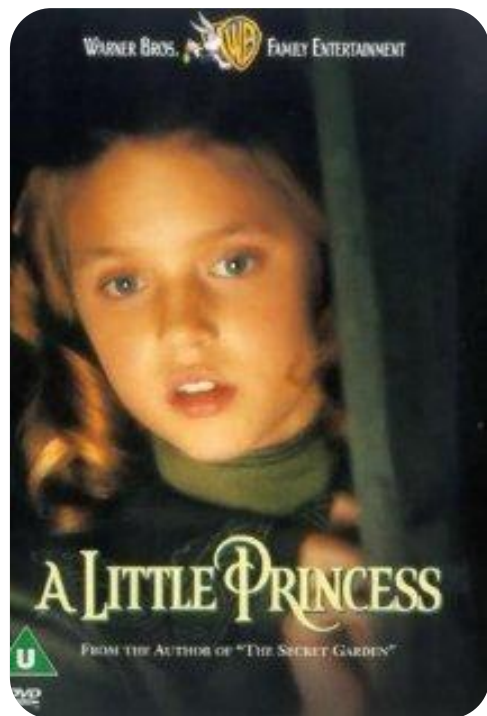
4.1 Translation
+ explicit attribution



4.2 Translation
+ colour-coding



Little Princess



- dir. Alfonso Cuarón, 1995
- a story of Sara Crewe, whose mother had died and whose father enlists to fight in WWI
- Sara is sent to a boarding school for girls in New York where she meets a severe headmistress, Miss Minchin
- Main language: English
- French exchange: one-off

Scene 5. Little Princess



5.1 Translation
+ colour-coding
+ vehicular matching



5.2 Explicit attribution



RESULTS

Scene 1. *Inglourious Basterds*

1.1. Linguistic homogenisation

Ja wiem dużo o panu i pana rodzinie,

I'm very familiar with you and your
family

1.2. Explicit attribution + translation

[płynnie po angielsku]
Ja wiem dużo o panu i pana rodzinie,

[fluently in English]
I'm very familiar with you and your
family

Scene 1. *Inglourious Basterds*

			Which version do you prefer?			Total
			Translation + explicit attribution	Linguistic homogenisation	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	7	9	17	33
		%	21.2%	27.3%	51.5%	100%
	Severe (71 - 90 dB)	Count	20	3	10	33
		%	60.6%	9.1%	30.3%	100%
	Profound (over 90 dB)	Count	36	17	16	69
		%	52.2%	24.6%	23.2%	100%
Total		Count	63	29	43	135
		%	46.7%	21.5%	31.9%	100%

Scene 2. *Inglourious Basterds*

2.1. Explicit attribution of language + translation	2.2. Explicit attribution of language and accent + translation
[po włosku] Dzień dobry.	[po włosku z amerykańskim akcentem] Dzień dobry.
[in Italian] Good morning.	[in Italian with American accent] Good morning.

Scene 2. *Inglourious Basterds*

			Which version did you prefer?			Total
			Translation + explicit attribution of language	Translation + explicit attribution of language and accent	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	6	17	10	33
		%	18.2%	51.5%	30.3%	100%
	Severe (71 - 90 dB)	Count	7	16	10	33
		%	21.2%	48.5%	30.3%	100%
	Profound (over 90 dB)	Count	19	41	9	69
		%	27.5%	59.4%	13.0%	100%
Total		Count	32	74	29	135
		%	23.7%	54.8%	21.5%	100%

Scene 3. *Life is Beautiful*

3.1. Vehicular matching

**Alles herhörn,
Ich sage das nur einmal.**

3.2. Explicit attribution

([loud in German])

Scene 3. Life is Beautiful

			Which version do you prefer?			Total
			Vehicular matching	Explicit attribution	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	11	10	12	33
		%	33.3%	30.3%	36.4%	100%
	Severe (71 - 90 dB)	Count	16	9	8	33
		%	48.5%	27.3%	24.2%	100%
	Profound (over 90 dB)	Count	34	22	13	69
		%	49.3%	31.9%	18.8%	100%
Total		Count	61	41	33	135
		%	45.2%	30.4%	24.4%	100%

Scene 4. 2 Days in Paris

4.1. Explicit attribution + translation	4.2. Colour-coding in blue + translation
[Ojciec po francusku] Anna, daj talerz.	Anna, daj talerz.
[Father in French] Anna, pass me the plate.	Anna, pass me the plate.

Scene 4. 2 Days in Paris

			Which version do you prefer?			Total
			Translation + colour-coding	Translation + explicit attribution	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	15	9	9	33
		%	45.5%	27.3%	27.3%	100%
	Severe (71 - 90 dB)	Count	14	12	7	33
		%	42.4%	36.4%	21.2%	100%
	Profound (over 90 dB)	Count	41	15	13	69
		%	59.4%	21.7%	18.8%	100%
Total		Count	70	36	29	135
		%	51.9%	26.7%	21.5%	100%

Scene 5. *Little Princess*

5.1. Colour-coding in yellow + vehicular matching

[płynnie po francusku]
Monsieur, je regrette.

[fluently in French]
Monsieur, je regrette.

5.2. Explicit attribution

[mówi płynnie po francusku]

[speaks fluently in French]

Scene 5. Little Princess

			Which version do you prefer?				Total
			Vehicular matching	Vehicular matching + colour-coding	Explicit attribution	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	11	12	5	5	33
		%	33.3%	36.4%	15.2%	15.2%	100%
	Severe (71 - 90 dB)	Count	11	10	4	8	33
		%	33.3%	30.3%	12.1%	24.2%	100%
	Profound (over 90 dB)	Count	24	24	13	8	69
		%	34.8%	34.8%	18.8%	11.6%	100%
Total		Count	46	46	22	21	135
		%	34.1%	34.1%	16.3%	15.6%	100%

General questions (1)

Question 1

If in the version for hearing viewers, foreign language dialogue ***is not*** translated, then in my opinion the SDH version should:

- Not contain a translation, but an indication that characters speak a foreign language, e.g. [in French]
- Give an exact transcription of the foreign language dialogue, e.g. Monsieur, je regrete.
- Translate the foreign language dialogue and indicate what language is spoken, e.g. [in French] Excuse me, sir.
- Do not indicate the foreign language at all.
- I don't mind.

General questions (1)

			If in the version for hearing viewers, foreign language dialogue is <i>not</i> translated, then in my opinion the SDH version should use:					Total
			Vehicular matching	Translation + explicit attribution	Explicit attribution	Linguistic homogenisation	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	4	10	2	8	9	33
		%	12.1%	30.3%	6.1%	24.2%	27.3%	100.0%
	Severe (71 - 90 dB)	Count	5	18	3	4	3	33
		%	15.2%	54.5%	9.1%	12.1%	9.1%	100.0%
	Profound (over 90 dB)	Count	13	33	14	5	4	69
		%	18.8%	47.8%	20.3%	7.2%	5.8%	100.0%
Total		Count	22	61	19	17	16	135
		%	16.3%	45.2%	14.1%	12.6%	11.9%	100.0%

General questions (2)

Question 2

If in the version for hearing audience, the foreign language dialogue is translated, then in my opinion the SDH version should:

- Translate the foreign language dialogue and colour-code it.
- Translate it and indicate in brackets that a foreign language is spoken, e.g. [in French].
- Translate it and indicate in capital letters that a foreign language is spoken, e.g. IN FRENCH.
- Do not indicate that a foreign language is spoken at all.
- I don't mind.

General questions (2)

			If in the version for hearing viewers, foreign language dialogue <i>is</i> translated, then in my opinion the SDH version should use:					Total
			Translation + colour coding	Translation + explicit attribution in capital letters	Translation + explicit attribution in square brackets	Linguistic homogenisation	I don't mind	
Degree of hearing loss	Moderate (41 - 70 dB)	Count	5	4	9	5	10	33
		%	15.2%	12.1%	27.3%	15.2%	30.3%	100.0%
	Severe (71 - 90 dB)	Count	5	4	17	5	2	33
		%	15.2%	12.1%	51.5%	15.2%	6.1%	100.0%
	Profound (over 90 dB)	Count	14	13	33	4	5	69
		%	20.3%	18.8%	47.8%	5.8%	7.2%	100.0%
Total		Count	24	21	59	14	17	135
		%	17.8%	15.6%	43.7%	10.4%	12.6%	100.0%

Discussion

Deaf and hard of hearing participants preferred to have MORE rather than LESS information on foreign dialogue in multilingual films:

- in Scene 1: they opted for TRANSLATION + EXPLICIT ATTRIBUTION as opposed to LINGUISTIC HOMOGENISATION
- in Scene 2: they were in favour of explicitating the information both about the language and the accent as opposed to language only
- in Scene 3 and 5: they preferred VEHICULAR MATCHING than EXPLICIT ATTRIBUTION
- in Scene 4: they selected TRANSLATION AND COLOUR-CODING as the best option

Discussion

- Differences among the hearing-impaired
 - Severe and profound hearing loss: *vehicular matching and translation + explicit attribution*
 - Moderate hearing loss: *I don't mind*
- The strategy of *linguistic homogenisation* was preferred by participants with low proficiency in foreign languages
- The strategy of *vehicular matching* was preferred by participants with profound hearing loss
 - Although they don't know foreign languages themselves, they thought it would be beneficial for those who do

Colour-coding

- Better than explicit attribution as it allows the subtitler to save space
 - [Ojciec po francusku]
Anna, daj talerz.
 - Anna, daj talerz.
- Usually used in SDH for the purposes of character identification


Vehicular matching

- Prevents the reduction of multilingual linguistic landscape to homogenised monolingual discourse in subtitles
- Allows deaf and hard of hearing viewers to become immersed in the multilingual landscape of the film by seeing what the other viewers can hear
- Closest strategy to put viewers with hearing impairments on an equal footing with the hearing → experiencing the foreign language even without comprehension

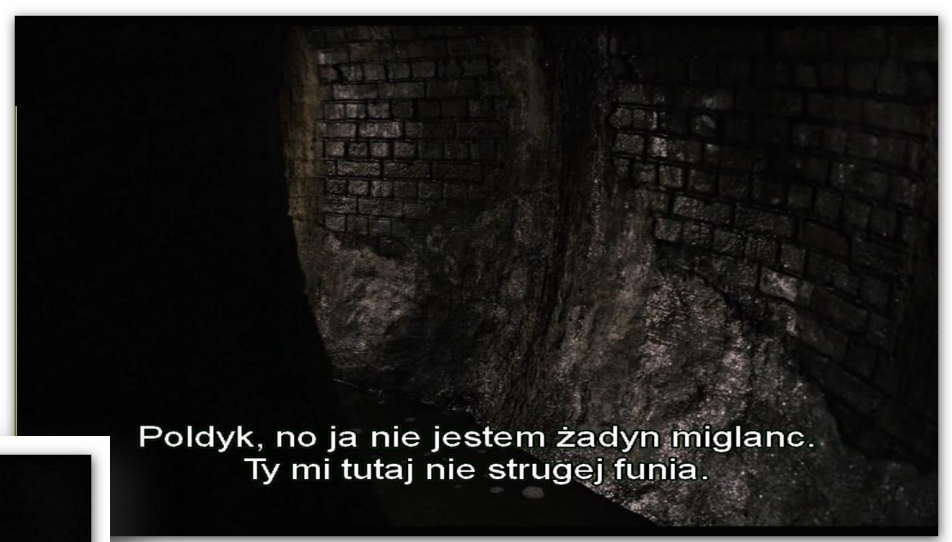
Problems with vehicular matching

- More demanding for the subtitler
 - Research-wise
 - Technology-wise (other alphabets?)
- More cognitively demanding for the viewers
- Languages with no written alphabet?
- Non-existent languages?

Verbatim account of WWII Lvov dialect



Son pidozry, szczo Żydowce chowajuć się
w twoich kanałach.



Poldyk, no ja nie jestem żadyn miglanc.
Ty mi tutaj nie strugej funia.



Zewłowelowoł?
- Zewłowelowoł.

W ciemności,
dir. A. Holland

Non-existent language



The Interpreter, dir. S. Pollack

Unknown language



Amistad, dir. S. Spielberg

Conclusions

- Current SDH practices do not adequately reflect the presence of multiple languages on screen
 - SDH usually flattens multilingual landscape to monolingual discourse
 - Most subtitles for hearing impaired do not allow the audience to immerse into the foreign
- Recommendation: introduce more varied SDH strategies to better reflect the nature of multilingual films for the deaf and the hard of hearing
 - Vehicular matching
 - Colour-coding

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