

Heterolingualism in Second World War Films and their Translations

Aspects of language management
in the depiction of conflict

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Outline

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Introduction to the project

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

1. Heterolingualism

Heterolingualism

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

Heterolingualism

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

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

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

Heterolingualism

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

2. Methodology

Methodology

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

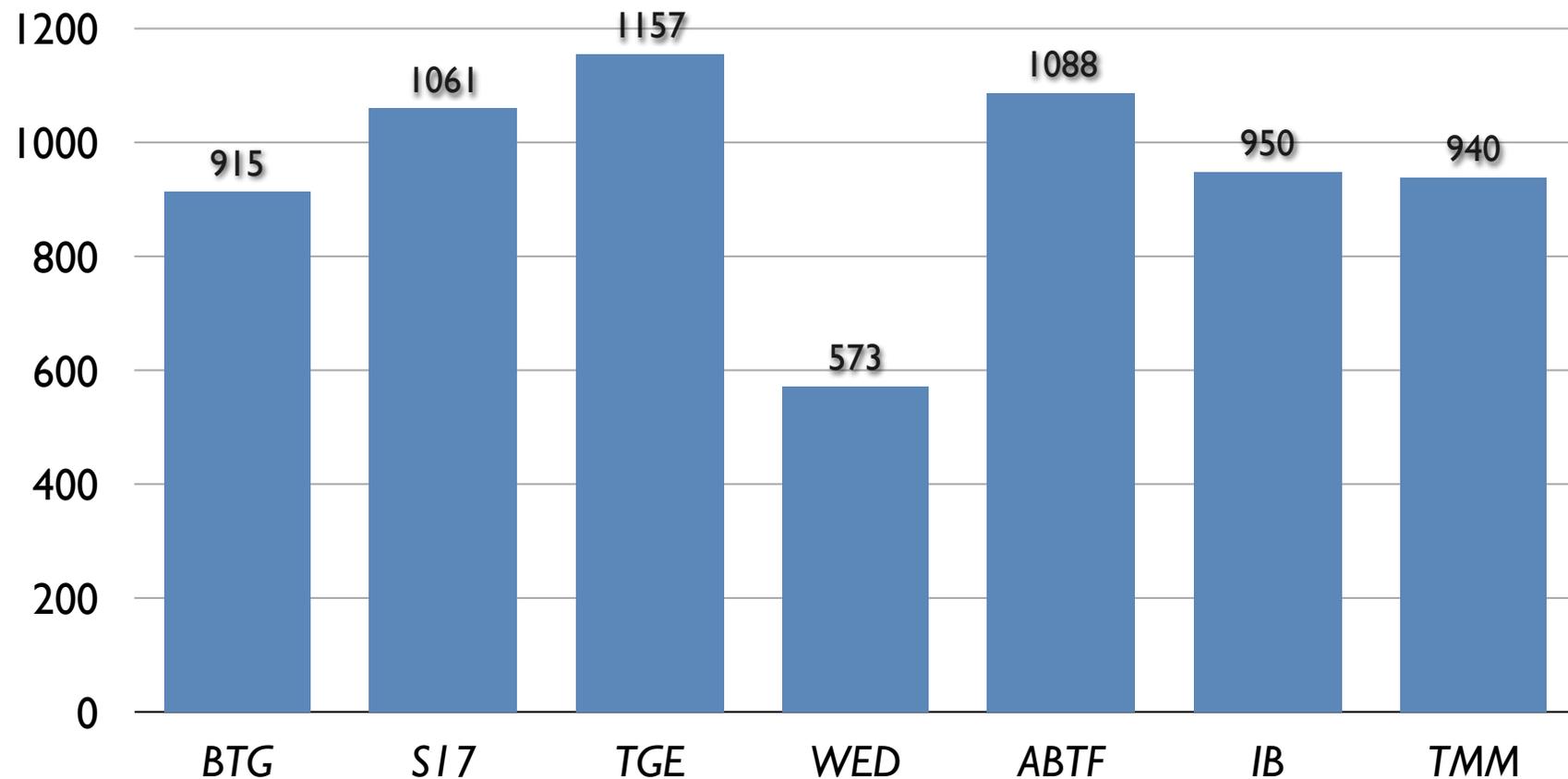
	Year	Title	Abbreviation	French title	Director(s)
Primary corpus	1949	<i>Battleground</i>	<i>BTG</i>	<i>Bastogne</i>	William A. Wellman
	1953	<i>Stalag 17</i>	<i>S17</i>	<i>Stalag 17</i>	Billy Wilder
	1963	<i>The Great Escape</i>	<i>TGE</i>	<i>La Grande Évasion</i>	John Sturges
	1968	<i>Where Eagles Dare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

Methodology

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

Methodology

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



Methodology

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

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

3. Representing and represented languages

Representing & represented languages

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

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

Representing & represented languages

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

Language	Variety	Films							Total
		<i>BTG</i>	<i>S17</i>	<i>TGE</i>	<i>WED</i>	<i>ABTF</i>	<i>IB</i>	<i>TMM</i>	
Dutch	Du					✓		✓	2
	Du _{Ge}					✓			1
English	En _{A,m}	✓	✓	✓	✓	✓	✓	✓	7
	En _{A,n}			✓					1
	En _{B,z}			✓	✓	✓	✓	✓	5
	En _{C,z}			✓					1
	En _{D,z}					✓		✓	2
	En _{F,z}	✓		✓			✓	✓	3
	En _{G,z}	✓	✓	✓	✓	✓	✓	✓	7
	En _{P,z}			✓		✓			2
	En _{S,z}			✓		✓			2
	En _{Sp}			✓					1
French	Fr	✓		✓			✓	✓	4
	Fr _{En}	✓		✓			✓	✓	4
	Fr _{Ge}			✓			✓	✓	3
German	Ge	✓	✓	✓	✓	✓	✓	✓	7
	Ge _{D,z}					✓			1
	Ge _{En}	✓	✓	✓		✓		✓	5
	Ge _{F,z}			✓			✓	✓	3
Italian	It						✓		1
	It _{En}						✓		1
	It _{Ge}						✓		1
Latin	Lat					✓		1	
Polish	Po					✓		1	
Russian	Ru		✓					✓	2
	Ru _{En}			✓					1
	Ru _{P,z}			✓					1
Scottish	Sc			✓				1	
Spanish	Sp			✓				1	
Total	29	7	5	19	4	13	12	13	72

Representing & represented languages

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

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

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

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

Representing & represented languages

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

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

Representing & represented languages

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

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

Representing & represented languages

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

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

4. Narrative deployment of heterolingualism

Narrative deployment of heterolingualism

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

Narrative deployment of heterolingualism

● International encounters, e.g. *TGE*

SEDGWICK

Résistance... Résistance?

ARISTIDE

Uh... you are English?

SEDGWICK

Uh... I'm Australian. Uh, di-dites-moi...

ARISTIDE

You can speak English, I understand.

SEDGWICK

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

ARISTIDE

Oui.

SEDGWICK

Can you help me now? Eh?

ARISTIDE

I know someone who can.

SEDGWICK

Bloody good.

Oh Good Lord... La Résistance?

Vous êtes Anglais?

Euh, oui, je suis Australien. Euh, non mais dites-moi...

Vous n'avez rien à craindre de nous.

Bonté de Dieu! Mais écoutez, je suis officier dans l'armée britannique et je viens de m'évader d'un camp de prisonniers en Allemagne. Je voudrais me rendre en Espagne. Est-c'est-c'qu'il y a un moyen?

Oui.

Bon, vous pouvez m'aider? Oui?

Je connais quelqu'un.

Ah.

Narrative deployment of heterolingualism

● Interpreters, e.g. *Battleground*

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

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

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

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

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

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

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

Langzamer, alsjeblieft. Langzamer.

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

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

Narrative deployment of heterolingualism

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



CHECKPOINT
GUARD
SMITH

Halt. Show me your papers. Right.

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

SCHAFFER
SMITH

Yeah. What was her name, anyway?

Fred.

SCHAFFER

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



Ihre Papiere, bitte. Ja gut, weiter ... Halt. Sagen Sie mal ihr ...befähl. Gut.

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

Ja, sicher. Wie ist denn die Name?

Fritz.

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

SCHULZ
PRICE
SCHULZ
PRICE

Nun, was ist? Haben Sie's herausgefunden?

Doch. Ich weiß alles.

Wie hat er es gemacht?

Ganz einfach. Zigarette. Streichhölzer. Passen Sie aus.

SCHULZ
SEFTON

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

Ach so!

Nun, was ist? Haben Sie's herausgefunden?

Doch. Ich weiß alles.

Wie hat er es gemacht?

Ganz einfach. Zigarette. Streichhölzer. Passen Sie aus.

Ach so! Ach so!

Ach so!

Narrative deployment of heterolingualism

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

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

● Humour, e.g. *Stalag 17*

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

5. Representing the 'Other'

Representing the 'Other'

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

Concluding remarks

Concluding remarks

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

A line we will never hear:



Why are we
speaking English?

Thank you for your attention



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