The translation of multilingual films: Modes, strategies, constraints and manipulation in the Spanish translations of *It's a Free World* …

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British films narrating stories of migration and diaspora are usually multilingual, as directors and scriptwriters wish to depict the linguistic diversity characteristic of today's British society. But what happens when multilingual films are translated into other languages for distribution abroad? Is multilingualism maintained in the target versions of the film? And when multilingualism is omitted or substituted, is filmic manipulation technically or ideologically bounded? This paper develops a model of analysis which opens up a path in the study of the translation of multilingualism in films by establishing a relationship between translation modes, translation strategies and constraints. I then put the model for analysis to the test in a case study of the dubbing and subtitling into Spanish of one British migration and diasporic film, It's a Free World … *by Ken Loach (2007).*

1. Introduction

Language contact is a common phenomenon in today's globalised world. It no longer only takes place in traditionally multilingual areas such as South Africa, India, Belgium, Canada or Spain, to name just a few, but is now characteristic of many societies as a result of tourism, international commerce, migration and even war. Film industries worldwide are aware of this phenomenon and filmmakers increasingly incorporate "the contemporary context of cultural exchange, characterised by cross-border flows of people, commodities and culture, into the story-world of the film" (UNESCO Institute for Statistics, 2012, p. 12).

The term "multilingual" can be used to describe texts incorporating official languages, dialects, sociolects, slang, pidgin and invented languages (Delabastita, 2009), but for the purpose of this study a film is considered as being multilingual only when two or more official languages are spoken. According to Meylaerts (2006), translation can no longer be understood as "the *full* transposition of *one* (monolingual) source code into *another* (monolingual) target code for the benefit of a *monolingual* target public" (p. 5, emphasis in the original). This is the point of departure of my research, which aims to study the different solutions adopted when multilingual fiction films are translated with a view to distribution abroad, in a community speaking another language (de Higes Andino, 2014). In this paper, I concentrate on the dubbing and

subtitling into Spanish of *It's a Free World ...* by Ken Loach (2007), a British migration and diasporic film (Berghahn & Sternberg, 2010 ; Loshitzky, 2010) in which multilingualism has an expressive and narrative function.

Research on multilingualism in Translation Studies has focused on the presence of translation *within* multilingual films, with a view to studying the visibility of translation in films which depict language diversity (Cronin, 2009) and of analysing how multilingualism can become a tool for filmmakers (Martínez-Sierra, Martí-Ferriol, de Higes-Andino, Prats-Rodríguez, & Chaume, 2010; O'Sullivan, 2011) and serve an aesthetic purpose (Şerban, 2012). On the other hand, researchers are interested in the translation *of* multilingual films, from a variety of perspectives. Thus, López Delgado (2007), Monti (2009) and Minutella (2012) study translation *techniques* which are employed to transfer multilingual dialogues from the original film. The translation of multilingual films is also analysed in terms of their *multimodality*, since film editing and the characters' non-verbal language enhance the audience's comprehension (Sanz Ortega, 2011). Taking into account the fact that the translators' options may be limited by the process of dubbing and subtitling and the characteristics of the audiovisual text itself, López Delgado (2007), Corrius (2008), Zabalbeascoa (2012) and Zabalbeascoa and Corrius (2012) introduce the concept of *constraint* (Zabalbeascoa, 1996 – from Titford, 1982 and Mayoral, Kelly, & Gallardo, 1988) in the analysis of translated multilingualism. Agost (2000), Diadori (2003), Heiss (2004), Bartoll (2006), López Delgado (2007), Martínez Berenguer (2008), de Higes Andino (2009), Minutella (2012) and Zabalbeascoa and Corrius (2012) have all examined the combination of translation *modes* that can be used.

The present, empirically based descriptive analysis of *It's a Free World ...* by Ken Loach (2007) does not aim to evaluate the translation product. Nor does it analyse the extent to which migrant characters' linguistic diversity is represented in the film, or the faithfulness and accuracy of the translation of multilingualism. It purports instead to examine the elements influencing the process of filmmaking, distribution and translation of a multilingual film, within the theoretical framework of polysystem theory (Even-Zohar, 1990). I study the frequency of translation modes and translation strategies employed to meet the challenges of translating this multilingual film. The micro-textual data analysis is complemented with the interviews with filmmakers, distributors and agents involved in the translation process, such as the translator for dubbing and the dubbing director.

Section 2 outlines the methodology and hypotheses of the study, and section 3 introduces the film under analysis. Because of their importance to the meta-translational approach used in this research, the concepts of *translation mode*, *translation strategy*, *constraint* and *manipulation* are outlined and then applied to the analysis of *It's a Free*

World …, in section 4. Conclusions and indications for further research are set out in section 5.

2. Methodology and hypotheses

The methodology of the present study was designed within the framework of my PhD thesis (de Higes Andino, 2014) and is based on the experimental-qualitative-statistical paradigm (Grotjahn, 1987, p. 60). It is empirical and descriptive, and involves an inductive approach which focuses on the target text. Qualitative data are analysed and their frequency is studied in an attempt to find recurrent patterns in the process of translating multilingualism in audiovisual texts, and in this case in particular the Spanish translations of the film *It's a Free World …*. The following hypotheses will be tested:

- Hypothesis 1: the Spanish dubbing and subtitling of *It's a Free World …* tends not to mark the multilingualism present in the original film.
- Hypothesis 2: the strategy of not marking multilingualism in the dubbed and subtitled versions might be determined by certain constraints.
- Hypothesis 3: the strategy of not marking multilingualism may also be ideologically bounded.

Following Toury (1995), the samples to be studied are selected from the target texts, in other words, the Spanish dubbed and subtitled versions of *It's a Free World …*. The replaced fragments are then identified in the original film. Detecting which translation modes have been used in the film makes it possible to identify the translation strategy chosen by the translation agents (e.g. the translator and the dubbing director). I then examine the audiovisual text in search of constraints that explain its manipulation. As micro-textual elements may not always be responsible for the erasure of multilingualism, I draw macro-textual conclusions about the factors influencing the ideological manipulation of the audiovisual text from semi-structured interviews (Bryman, 2008) with the filmmakers, the distributor and the agents involved in the translation process.

3. Case study: *It's a Free World …*

It's a Free World … narrates the story of Angie, a British single mother who "sets up a recruitment agency with her flat-mate Rose, working in a twilight zone between gangmasters, employment agencies and the migrant workers they place".[1]

This film is part of the corpus of analysis for my PhD dissertation (de Higes Andino, 2014), which applies the TRACE[2] corpus creation methodology (see Gutiérrez Lanza, 2007). The films were selected for the corpus according to the following textual, linguistic and temporal criteria: they are British multilingual fictional co-productions; they narrate a story of migration and diaspora in Europe; they were distributed in Spanish in Spain between 2000 and 2009; and they are available on DVD. *It's a Free World …* meets all of these criteria.

In a situation of migration and diaspora such as the one depicted in *It's a Free World …*, the migrant communities speak both the official language of the host society and the native languages of their home countries. Corrius (2008) uses a numerical system to distinguish three types of language in multilingual films:

- L1, or first language: the dominant language in the source text, that is, English in the film under study;
- L2, or second language: the dominant language in the target text, that is, Spanish in this case;3
- L3, or third language: any other language spoken in the film, mainly the immigrants' mother tongues.

Although the present study focuses on official languages, it is interesting to note the presence of foreign elements in the phonetics, morphology, syntax and vocabulary of migrant communities in the film. The language variety typical of non-native speakers and characterised by phonetic interference, lexical calques and pragmatic and morphosyntactic simplification is called *interlanguage* (Selinker, 1992).

4. Data analysis

The model of analysis outlined here is twofold, in that it uses both textual and extratextual elements. Samples are selected from three textual sources (the original film plus its respective dubbed version and subtitled version). The influence of the agents in the filmmaking, distribution and translation processes involved in the translated audiovisual product is also analysed through extratextual sources (interviews) that I obtained personally.

Four theoretical concepts are key to the model for analysis: translation mode, translation strategy, constraints and manipulation. Data analysis, then, will be based on five aspects:

- Language diversity in the target and the original texts;
- Translation modes;
- Translation strategies;
- Technical manipulation: formal and linguistic constraints;

- Ideological manipulation: the influence of distributors.

4.1 Language diversity

In the original version of *It's a Free World …*, six different languages are spoken: English, Spanish, Farsi, Italian, Polish and Russian. I interviewed director Ken Loach and scriptwriter Paul Laverty and asked them about their intention to represent migrant communities through language. Their answers show that they clearly intended to reflect the real-life linguistic diversity of migrant communities:

- "Language is about power, you know. It's about identity" (Loach, personal communication, December 2010);
- "Language and the way you speak is so much part of ourselves" (Laverty, personal communication, December 2010);
- "There is a general principle, which is that the characters should speak their own language" (Loach, 2010);
- "What we're just trying to do is just to be truthful to the circumstances" (Laverty, 2010);
- "The very fact that [the Polish workers in It's a Free World …] couldn't speak English was part of their predicament and part of their problem. … You can see they could be much more easily exploited. So certainly we wanted to try and capture that implicitly. .... We just tried to be truthful again to the many of these people arriving …, who had very little English, and were told absolute lies and couldn't judge the dangerous situation they were in" (Laverty, 2010).

A significant aspect of *It's a Free World …* is that L3 is never intra- or inter-linguistically subtitled in the original film. When asked about their choice not to subtitle L3, Paul Laverty explained that the decision is more of an "an editing question". He stated that L3 is translated only when it is important to understand the scene, because the audience may not be "an insider into the culture". In *It's a Free World …* they opted to convey the message in L3 through diegetic interpreters.

In traditional language transfer through translation, a source language (L1) is replaced by a target language (L2). In multilingual films, a third language (L3) – or sometimes several third languages – is present. L3 is expected to remain unchanged in translation so that multilingualism is preserved (Meylaerts, 2006). However, this is not always the case in *It's a Free World …*

The excerpts chosen for analysis present the following characteristics:

- One of the participants in the communicative act has an immigrant background;
- The message conveyed is in L1, L2 or L3, or a combination of these;
- The person using L3 has an immigrant background;
- The words uttered are not monosyllables, vocatives or phatic function markers.

A total of 42 samples in the dubbed version and 39 samples in the subtitled version are analysed. I start by discussing the transfer of the linguistic diversity from the original film to its dubbed and subtitled versions:

- Dubbed version: Spanish, Farsi, English, Italian and Russian;
- Subtitled version: Spanish;
- Original film: English, Spanish, Farsi, Italian, Polish and Russian.

The fact that the third languages spoken in the dubbed version do not coincide with the languages spoken in the original version alerts the researcher to the changes made during the dubbing process. On the one hand, there are more only-Spanish samples (31 samples, 73.8%) in the dubbed version than only-English samples in the original film (12 samples, 28.6%). On the other, there are fewer samples in which migrant characters speak their mother tongue. In the original film, L3, either combined or not with the dominant language in the film, is present in 29 samples (69.1%). In the dubbed version, L3 is detected (together or not with L1) in 11 samples (26.2%).

In the subtitled film, Spanish is used in 33 samples (84.6%) and no L3 is intra-linguistically subtitled. However, audiences of subtitled films might detect the different languages spoken in the soundtrack.

4.2   Translation modes

The term "translation mode" refers to the varieties of translation differentiated by "the technical means used to perform the linguistic transfer of [a] text from one language to another" (Hernández Bartolomé & Mendiluce Cabrera, 2005).[4]

When multilingual films are transferred into another language, a combination of translation modes can be observed (Agost, 2000; Heiss, 2004). Table 1 reports the translation modes found in translated multilingual films. The right-hand column presents some characteristics related to them.

All in all, there are nine fully fledged translation modes. According to Agost (2000), Diadori (2003), Heiss (2004), Bartoll (2006), López Delgado (2007), Martínez Berenguer (2008), de Higes Andino (2009), Minutella (2012) and Zabalbeascoa and Corrius (2012), three audiovisual translation modes may be used in translated multilingual films. Cronin (2009) and O'Sullivan (2011) describe the presence in certain films of characters who translate for others and provide the audience with a translation of the dialogues. Interpreting modes may therefore also be found in translated multilingual films. The taxonomy of professional or natural interpreting modes included in Table 1 is based on Jiménez Ivars (2002), Raga Gimeno (forthcoming) and Harris and Sherwood (1978); moreover, two other possibilities need to be considered: *non-translation* and *double translation*.

Table 1: Audiovisual translation modes in translated multilingual films

Audiovisual translation modes	Characteristics
Dubbing: replacement of "the original track of a film's (or any audiovisual text's) source language dialogues with another track on which translated dialogues have been recorded in the target language" (Chaume, 2012, p. 1).	Target language (TL): L1 L2 L3 Interlanguage
Subtitling: "[A] translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack (songs, voices off)" (Díaz Cintas & Remael, 2007, p. 8).	TL: L1 L2 L3 Interlanguage
	Typographical syntax (typographical signs used in subtitles to call attention to the presence of an L3 in dialogues): Brackets Colour Inverted commas Italics Normal (not typographically signed) Opaque box Square brackets Tags
	Position on the screen: Position 2 (centre-aligned subtitles at the bottom of the screen) Position 8 (centre-aligned subtitles at the top of the screen)
Voice-over: simultaneous emission of the original soundtrack and the translation track (see Franco, Matamala, & Orero, 2010).	–

Table 2: Professional interpreting and natural translation modes in translated multilingual films

Interpreting modes		Characteristics
Professional interpreting	Consecutive interpreting: the translation of an oral monologue which takes place when the speaker pauses in his or her speech.	–
	Liaison interpreting: the translation of a dialogue in which the interpreter translates from one language to the other after each conversational turn.	–
	Simultaneous interpreting: the translation of uninterrupted speech at the same time as it is uttered.	–
	Intercultural mediation: similar to liaison interpreting; in contexts of migration and diaspora, the mediator does not only transfer verbal language, but also explains administrative conventions, communicative patterns and aspects of culture, habits and beliefs.	–
Natural translation: "the translation done by bilinguals in everyday circumstances and without special training for it" (Harris, 1976, para. 19).	Autotranslation: the oral translation a person does to translate his or her own words to other people or to him- or herself.	Interpersonal Intrapersonal
	Transduction: similar to liaison interpreting; a non-professional translator facilitates communication between two other people.	–

Table 3: Other possibilities in translated multilingual films

Non-translation: the absence of translation mode (dialogue is left untranslated – Martínez-Sierra et al., 2010).
Double translation: the combination of translation modes (the message is translated twice, combining any of the translation modes presented above – de Higes Andino, 2009).

Not all of the possible translation modes are detected in *It's a Free World* *…*, and some samples present a combination of modes. Tables 2 and 3 report on the translation modes found in the dubbed and the subtitled versions with respect to L1, L2 and L3 dialogues.

4.2.1 Dubbed version

Table 4: Translation modes found in the dubbed version

Translation mode	Characteristics	Number and percentage of occurrences
Dubbing	L2	2 (4.8%)
	L3	1 (2.4%)
	Interlanguage	31 (73.8%)
	L3 and interlanguage	2 (4.8%)
	L2 and L3	1 (2.4%)
Liaison interpreting	–	1 (2.4%)
Non-translation	–	1 (2.4%)
Dubbing and non-translation	Interlanguage	1 (2.4%)
Dubbing, non-translation and transduction	L3 and interlanguage	1 (2.4%)
Liaison interpreting and non-translation	–	1 (2.4%)
TOTAL		42

In a non-constraint situation (Zabalbeascoa, 1996) it is expected that L3 dialogues will not be translated, but simply extracted from the original soundtrack and maintained in the target text. In *It's a Free World …,* this

is the least frequent solution, only detected as a characteristic of non-translation, liaison interpreting or transduction in five samples (11.9%). How are the rest of the L3 samples translated?

In five samples L3 is dubbed (i.e. revoiced by Spanish dubbing actors) into the same L3 (11.9%). In two samples it is partly omitted (4.8%). However, as most characters also speak L1 (nearly always translated into interlanguage), L3 is often translated as an interlanguage in Spanish (20 samples, 47.6%). This solution erases multilingualism, but it marks the characters' immigrant background.

4.2.2 Subtitled version

Table 5: Translation modes found in the subtitled version

Translation mode	Characteristics	Number and percentage of occurrences
Liaison interpreting	–	5 (12.8%)
Non-translation	–	6 (15.4%)
Subtitling	L2 and normal	12 (30.8%)
Liaison interpreting and non-translation	–	1 (2.6%)
Liaison interpreting and subtitling	L2 and normal	2 (5.1%)
Liaison interpreting, non-translation and subtitling	L2 and normal	1 (2.6%)
Non-translation and subtitling	L2 and normal	10 (25.6%)
Non-translation, subtitling and transduction	L2 and normal	2 (5.1%)
TOTAL		39

An audience who is not fluent in the languages spoken in the film may have difficulties in detecting linguistic diversity through the soundtrack only (Tortoriello, 2012). In the case of the Spanish subtitled version, the absence of any typographical elements or any change in the position of subtitles in the subtitles is noteworthy. The spectators are therefore expected to detect multilingual exchanges from the soundtrack.

Another significant aspect is that L3 is never intra- or inter-linguistically subtitled. In the original film, L3 remains mostly untranslated. An analysis of the subtitled version reveals that in those instances L3 is not subtitled. In one sample (2.6%), translation is not needed because the language spoken is Spanish. In this case, the target

audience actually understands more than the original audience. The fact that in 11 samples (28.2%) the filmmakers decided to convey the message through diegetic interpreters is possibly a determining factor when choosing the translation mode. In the subtitled version, in order not to translate twice, only utterances in L1 are subtitled in those samples.

4.3   Translation strategies

According to Molina and Hurtado (2002), the term "translation strategy" refers both to the outcomes of translative procedures and to the procedures themselves. In this research, I focus on the results of "(verbal and non verbal, conscious and non-conscious) problem resolution procedures", as defined in Hurtado Albir (2001, pp. 271–272, my translation).

In their dimension as mental procedures, strategies are unobservable by the researcher (Kearns, 2009). It is on the outcomes of such procedures that I focus here, and suggest that translation modes are indicators of the translation strategy used. Thus, Bartoll (2006) explains that translators subtitling a multilingual film have to decide whether or not to mark the multilingual exchanges from the original film. Following de Higes-Andino, Prats-Rodríguez, Martínez-Sierra and Chaume (2013), there are two strategies available to translators: either *to mark multilingualism* or *not to mark multilingualism*.

Table 4 presents the translation modes which are a reflection of the strategy *not to mark multilingualism* according to my model of analysis. The remaining translation modes in 4.2. are considered to be a result of the strategy *to mark multilingualism* with the exception of non-translation, which may reflect *both strategies*. In dubbed versions, non-translation does not mark multilingualism when dialogues in L3 are completely omitted, and it marks multilingualism when dialogues are left untranslated, because the audience may aurally detect a language other than L2. In subtitled films, non-translation marks multilingualism when conversations in L3 are left untranslated and it is clear from the plot that there are communities speaking two or more languages. If that is not clear from the plot or there are overlapping dialogues in L1 and L3, non-translation does not mark multilingualism as L1 is usually subtitled and the audience might not distinguish L3 from the soundtrack.

Table 6: Translation modes that do not mark multilingualism

Version	Translation mode	Characteristics
Dubbed version	Dubbing	L2 Interlanguage
	Non-translation	–
Subtitled version	Subtitling	L2 Interlanguage
		Normal
	Non-translation	–

The translation strategy chosen in *It's a Free World …* can be inferred from the translation mode outlines in Tables 2 and 3. In the Spanish dubbed version of the film, out of the 30 samples in which a language other than English is spoken in the original film, the strategy not to mark multilingualism can be observed in 21 samples (70%). In contrast, multilingualism is marked in six samples (20%). In three samples (10%) both strategies are observed, as one dialogue in L3 was not translated and other lines in L3 were either completely omitted or dubbed into Spanish.

In the subtitled version, out of the 27 samples in which a language other than English is spoken in the original version of the film, the strategy to mark multilingualism can be observed in 18 (66.6%). In contrast, multilingualism is not marked in eight samples (29.6%) and both marked and not marked in one other sample (3.7%). Owing to the synthetic nature of subtitling, when L3 overlaps with L1 only L1 is subtitled and, consequently, L3 is barely perceived.

To sum up, in the dubbed version the main translation strategy chosen is not to mark multilingualism. On the contrary, in the subtitled version L3 is mostly marked.

4.4 Technical manipulation: formal and linguistic constraints

All translated text is transformed in the passage to the target language. However, the decision to adopt a certain translation mode for multilingualism may not only be determined by the translator's choice to mark it. As de Higes Andino (2009) points out, it can be conditioned by *constraints,* "the obstacles and problems that prevent total identity between source and target texts" (Zabalbeascoa, 1996, p. 183, my translation). As hypothesised in this research, constraints may even determine the erasure of multilingualism from the target text, in which case the translation strategy of not marking multilingualism is a result of

technical manipulation; that is, "textual dislocations [which] are compulsory in the professional practice of AVT, can be justified from a technical perspective and should not entail a significant, deliberate change of meaning that would contradict the nature of the source programme" (Díaz Cintas, 2012, p. 284).

The translator for dubbing and the dubbing director of *It's a Free World …* explain that the following formal and linguistic characteristics of the audiovisual text contributed to limiting the options for translation modes and strategies used in translating multilingualism in this film:

Formal constraints imposed by dubbing and subtitling conventions (Martí Ferriol, 2010):

- Dialogue overlapping: in the dubbed version there might be technical limitations to isolating L3 utterances; due to the synthetic nature of subtitling, agents of translation may decide not to subtitle all linguistic codes;
- Isochrony: in the dubbed version, duration of the dialogues is usually respected, so that the dubbing voice fits the opening and closing of the characters' mouths;
- Conversation partly off-camera: in the subtitled version italics may mark L3 but also signal that a dialogue is partly off-camera;
- Long shot: in the subtitled version L3 dialogues may not be translated in wide shots involving many characters.

Linguistic constraints resulting from the linguistic features of the audiovisual text and the differences between source and target languages (Martí Ferriol, 2010):

- Dialogues in L1 and L3 in the same sample: when isolating L3, fragments of L1 may be heard if both languages are spoken at the same time;
- Dialogues in Spanish: the L3 in the original film coincides with L2 – the language of distribution in the translated text;
- Metalinguistic reference: the languages spoken in the film are explicitly mentioned;
- Unintelligible dialogue: presumed L3 lines cannot be understood;
- Interlanguage in L1: non-native speakers' elements in phonetics, morphology, syntax and vocabulary have to be transformed into L2.

Table 5 includes the formal and linguistic constraints found in the samples, according to the translation strategy used for multilingualism.

Table 7: Formal and linguistic constraints classified by translation strategy (M: marked; NM: not marked; and BS: both strategies)

		Dubbed version			Subtitled version		
Constraints		*M*	*NM*	*BS*	*M*	*NM*	*BS*
Formal	Dialogue overlapping	2 (6.7%)	14 (46.7%)	2 (6.7%)	8 (29.6%)	8 (29.6%)	1 (3.7%)
	Isochrony	1 (6.7%)	10 (33.3%)	1 (3.3%)	–	–	–
	Conversation partly off-camera	–	–	–	5 (18.5%)	1 (3.7%)	–
	Long shot	–	–	–	3 (11.1%)	3 (11.1%)	–
Linguistic	Dialogues in L1 and L3 in the same sample	2 (6.7%)	13 (43.3%)	3 (10%)	13 (48.1%)	4 (14.8%)	1 (3.7%)
	Dialogues in Spanish	–	1 (3.3%)	–	1 (3.7%)	–	–
	Metalinguistic reference	2 (6.7%)	1 (3.3%)	–	1 (3.7%)	1 (3.7%)	–
	Unintelligible dialogue	1 (3.3%)	9 (30%)	1 (3.3%)	2 (7.4%)	6 (22.2%)	1 (3.7%)
	Interlanguage in L1	–	2 (6.7%)	–	1 (3.7%)	1 (3.7%)	–
Null constraint: absence of constraints (Martí Ferriol, 2010)		1 (3.3%)	–	–	–	–	–
TOTAL		30			27		

The simultaneous presence of L3 and L1 is the main constraint in both the dubbed and the subtitled Spanish versions of Ken Loach's film. In the dubbed version the technical problem is occasioned by overlapping dialogue, as it is impossible to extract the original soundtrack or to hire professional dubbing actors able to speak Polish, according to the Spanish dubbing director, Eduardo Gutiérrez (personal communication, July 2009). Dialogue overlap involved dubbing both L1 and L3 into interlanguage in nine samples (30%); consequently, multilingualism is not marked. However, L3 was maintained in one sample presenting the same constraints, and in two others it was intralinguistically dubbed by Spanish dubbing actors. It is interesting to note that one of the samples marking L3 incorporates a metalinguistic reference, which may have induced the maintenance of L3. The use of other translation modes to

mark dialogues in L1 and L3 despite the formal constraint of overlapping dialogue leads me to conclude that the dubbed version may not have been manipulated for technical reasons, but rather that there is an underlying ideology behind the translation process (see 4.5).

In the subtitled version, multilingualism is not marked when L3 is spoken in crowded long shots with much overlapping dialogue and when the language spoken is unintelligible (five samples, 12.8%). This can be explained by the relevance principle applied to subtitling (Díaz Cintas & Remael, 2007). In other words, in order to achieve readable subtitles and due to the absence of partial subtitles in the original film, the translator may have considered L1 utterances to be more important. Therefore in this film the strategy of not marking multilingualism might indeed be understood as being constraint-related. The text has been manipulated for technical reasons.

4.5   Ideological manipulation: the influence of distributors

As seen above, constraints may explain the absence of marked multilingualism in the Spanish subtitled version of *It's a Free World …* and technical constraints are involved in the manipulation of the text. However, the fact that the same constraints are observed in samples from the dubbed version in which multilingualism is marked opens up a path for further analysis. Indeed, some modifications may reflect a deliberate change of the linguistic codes. Religious, political, moral and economic factors can lead to an *ideological manipulation* of the audiovisual text (Díaz Cintas, 2012).

Filmmakers do not take part in the translation process once the film is sold for distribution abroad. According to the translator and the dubbing director of Ken Loach's film, the decision to maintain multilingualism is taken by distributors, as they are the final clients of the translation brief (de Higes Andino, 2014).

Here are a few relevant statements on dubbing and subtitling made by the representative of the distributor, Alta Films, in charge of the translation proofreading, Armanda Rodríguez Fierro (personal communication, October 2012):

> "El que va a ver una versión doblada generalmente no quiere encontrarse con subtítulos." (Someone who is going to watch a dubbed version does not generally want to see subtitles on the screen, my translation.)

> "[En una versión doblada], el subtitulado encarece." ([In dubbed versions, partial] subtitling raises the price, my translation.)

"Si [en] una escena está todo el mundo hablando, que tienen ya sus voces, de pronto insertas unos subtítulos y es que ni reconocerían a los personajes a lo mejor o altera la visión de la película. Yo creo que son dos lenguajes distintos." (If all those talking in a scene already have their own voices, and subtitles suddenly appear, the characters might not be recognised or the way the film is seen may be altered. I think they [dubbing and subtitling] are two different languages, my translation.)

In dubbed versions, distributors are not in favour of maintaining the original soundtrack to mark multilingualism. The reasons given are economic – partial subtitling raises the cost – and audience-related. It is true that in larger Spanish cities cinema-goers can often choose between a dubbed and a subtitled version of the same film. However, this does not apply to audiences in smaller towns. Indeed, the latter do not have that choice and, as they can only watch the dubbed version, they might expect partial subtitles in multilingual films.[5]

To sum up, the strategy of not marking multilingualism in the dubbed version of *It's a Free World …* may be induced by these categorical opinions of the translation brief's final client. In other words, the dubbed film has been ideologically manipulated.

5. Conclusions

In this paper, I outline a model for analysis which reflects on the technical influence of text constraints and the ideological influence of distributors in the translation of multilingualism.

Three hypotheses were formulated at the outset. Hypothesis 1 posited that the translated versions of *It's a Free World …* tend not to mark multilingual exchanges present in the original film. This hypothesis is validated in the dubbed version, as most L3 dialogues are dubbed into an interlanguage. In the subtitled version, however, L3 is marked, on the whole.

Hypothesis 2 is confirmed in the subtitled version, as not marking multilingualism in the target texts is mainly determined by constraints. However, the same is not the case in the dubbed version, because similar constraints are also seen in samples in which multilingualism *is* marked.

Finally, hypothesis 3 is validated in the dubbed version, as the strategy of not marking multilingualism is ideologically bounded. Not marking multilingualism in the dubbed version appears to be related to the following factors: the extent to which partial subtitling increases the translation budget, and the expectations of cinema-goers who watch dubbed films.

These preliminary conclusions need to be confirmed by further research. More specifically, translations of other British migration and

diasporic films could be compared. It might also be interesting to analyse the translation strategy adopted according to the characters' role in a film. An audience reception study would have to be conducted to ascertain how viewers perceive the filmic representation of migrants when multilingualism is omitted or substituted. It seems plausible to suggest that not marking multilingualism in the dubbed version may induce the audience to presume that migrants were fluent in the language of the host society when they arrived. In the subtitled version, not marking multilingualism in the subtitles and expecting the audience to detect multilingual exchanges from the soundtrack may affect the spectators' perception of the film as multilingual.

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1 Retrieved from http://www.sixteenfilms.co.uk/films/film/5/its_a_free_world/, last access 17 July 2014.

2 TRACE stands for TRAducciones CEnsuradas (Translation & Censorship), a research project undertaken by Universidad de León and Universidad del País Vasco. Retrieved from http://trace.unileon.es/ and http://www.ehu.es/trace/inicio.html, last access 17 July 2014.

3 I am aware that the term *second language* may be used to refer to a foreign language learnt at a given point in a person's life, as applied by Ghia (2012) and Talaván Zanón (2013) in their studies of active or passive learning of a foreign language through subtitling.

4 See Díaz Cintas (2003, 2008), Gambier (2004), Hernández Bartolomé & Mendiluce Cabrera (2005), Bartoll (2012) and Chaume (2012) to learn more about the audiovisual translation modes used in the distribution of audiovisual texts.

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