Article

Multilingualism as a Functional Element, a Useful Category for the Study of the Construction and Translation of Linguistically Diverse Discourse

Lorena Hurtado-Malillos

Departamento de Filología Francesa y Alemana, Facultad de Filosofía y Letras, Plaza del Campus, Universidad de Valladolid, 47011 Valladolid, Spain; lorena.hurtado@uva.es

Abstract: This article is a discursive and equivalence-generating study of the use of the multilingual property as a narrative transmission mechanism in audiovisual texts. Specific functions can be constructed and different events and aspects of the plot can be presented through the introduction of linguistic variation and its deliberate application to achieve defined purposes. The analysis is based on functionalist approaches to the study of fiction and translation and on the binary branching classification model of solution types for determining textual problems in translation based on the form these adopt. This article presents the findings of multilingual property identification and translation related to the application of this forms- and functions-based approach. Several classifications of solution types are also developed with representative examples extracted from film and series.

Keywords: multilingualism; multilingualism functions; third language; binary branching model; audiovisual texts; comparative language studies; audiovisual translation

1. Introduction

Screenwriters and film directors have a vast array of means at their disposal to construct worlds, characters, and situations in their works (theme, plot, setting, characterisation, narration, dialogues, etc.). One of these possibilities is the inclusion of the specific property of multilingualism in the story. As observed by Díaz Cintas (2011), the diversity of languages operates qualitatively as a narrative and semiotic value in filmic representation. In particular, this analysis develops the study of the functions of multilingualism and third language (L3) in fictional texts, considering L3 any language or languages that appear alongside the main language or L1 in a text that uses more than one language (Corrius and Zabalbeascoa 2011). Functionalist theories (Sternberg 2011a, 2011b; Reiss and Vermeer 2013; Nord 2018) are applied to determine the forms and functions of incorporating multilingualism in an audiovisual narrative, and the binary branching model (Zabalbeascoa 2004) is used to justify the potential translation solutions of the plot resources considered.

Following these two research orientations, the specific aim of this study is the application of the binary tree model as a method for addressing the task of identifying, analysing and establishing translation solutions for the different roles performed by L3. This is conducted by considering as a type of analysis a model approach based on a communicative objective, together with various options for achieving it, including a different code. For this purpose, the study focuses on the investigation of multilingual audiovisual content appearing in current films and series within the approximate timeframe of 1995–2015. The research material is composed of works that use either German, French, English, or Spanish as the main language, and that also contain multilingual occurrences in the same languages or in other languages used for storyline purposes. The script of the scenes in which these storyline uses operate is then compared to one or more of their versions dubbed in German, French, and Spanish, and the translation solutions applied are contrastively analysed. By

applying the defined criteria to the languages employed in the works and the language combination of the translation, the study presents instances of translation solutions where the language of translation is a language other than the L3 of the source text or text 1 (T1), L3^{T1}, as well as cases where the language of translation and L3^{T1} are the same.

Taking into account these initial approaches, the research will follow a step-by-step structure for the presentation of the content, divided into several phases. This structure will involve firstly presenting a concrete example of a textual element or form of multilingualism found in the texts, focusing on the more specific level of the word and the proposition. The analysis of this case will then be broadened by exploring forms with more advanced levels of development in terms of the use of the multilingual property, at later stages of the study. For the case under consideration, a textual analysis is conducted for the communicative situation in which L3^{T1} occurs. In the second part of the example's commentary, the translation solutions applied in the target texts or texts 2 (T2) for the L3^{T1} instance are analysed, together with other possible alternatives for its resolution.

2. Example 1 *La Phénoménologie de l'esprit. Phänomenologie des Geistes*. T1 Element or Form of Multilingualism at the Word Level as a Translation Problem

Example 1 showcases a scene from the film *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) including a L3^{T1} repetition in German. The translation solutions applied in this example and the potential applicable solutions which have been used in other similar examples are detailed in the accompanying Example 1 Table.

> HEGEL, PHILOSOPHER VISION: Vous écrivez, vous aussi? [...] Moi, j'ai écrit un livre qui s'appelle: La Phénoménologie de l'esprit. Phänomenologie des Geistes. C'est un livre qui apporte une vision simple de la vie.
>
> *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) TCR: 41:30

Example 1 Table. T2 solutions for a T1 repetition form, (a) if L3 is the problem, and (b) if the form of L3 is the problem.

Casse-tête chinois (*Chinese Puzzle*) TCR: 41:30 (excerpts 1 and 4); *Scrubs. S3.E6.* TCR: 0:53 (excerpt 2); *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) TCR: 11:33 (excerpt 3)			
		Types of T2 Solutions	
T1	**T2 Solutions**	**(a) If L3 Is the Problem**	**(b) If Form of L3 Is the Problem**
1 La Phénoménologie de l'esprit. (L1FR) Phänomenologie des Geistes. (L3DE)	La fenomenología del espíritu. (L2ES) Phänomenologie des Geistes. (L3DE)	Same L3	Same repetition wording
2. A vest. (L1EN) Vesto. (L3ESinv.)	Chaleco. (L2ES) Chalequini. (L3ITinv.)	Different L3	Same type of repetition wording
3. Un honor. (L1ES) [...] Eine Ehre. (L3DE)	Un honor. (L2ES) [...] De verdad. (L2ES)	L2	Another type of wording through reformulation
4. La Phénoménologie de l'esprit. (L1FR) Phänomenologie des Geistes. (L3DE)	Phänomenologie des Geistes. (L2DE) Schon mal was davon gehört? (L3DE)	Same L3 (when L3 and L2 coincide)	Another type of wording through discursive creation

In the depicted scene, the philosopher Hegel states the title of his philosophical essay, first in French and then in German. By doing so, a dual-language intervention occurs in which the dialogue with the character Xavier Rousseau, a French-speaking writer, takes place in French and the L3 German is used to indicate the original language in which the work was written and the native language of its author. Similar instances of repetition occur in other scenes in the series *Scrubs* (Lawrence 2001) and the film *Vor der Morgenröte*

(*Stefan Zweig: Farewell to Europe*) (Schrader 2016). In *Scrubs*, a guest at a ceremony makes a disapproving comment about the clothes worn by a Spanish-speaking character. The guest uses English, the language of communication of the group working in the US, and later repeats the comment in Spanish (Example 1 Table, Extract 2). Likewise, in *Vor der Morgenröte*, a conference attendee, where the writer Stefan Zweig is participating, expresses their enthusiasm for meeting the author. They first communicate in Spanish, the language used at the event taking place in Argentina, and then switch to the author's own language, German (Example 1 Table, Extract 3).

In this set of scenes, the form of repetition in another language serves two main functions. Firstly, it provides an objective representation of how a conversation between speakers with different linguistic backgrounds may be conducted; secondly, it establishes relationships of rapprochement and exchange between characters by maintaining a dialogue that uses the two languages of the participants in the conversation. At the same time, it provides information about the characters, revealing details about their background, identity and ability to speak other languages. Moreover, in the case of *Scrubs*, the comic effect is added to these functions, as the sequence depicts a situation where someone tries to communicate with an interlocutor who does not understand their language and resorts to the ineffective attempt of imitating what that foreign language sounds like.

The solutions of the T2 versions for this instance of repetition are classified in the table in accordance with the two possibilities that can be followed to translate them: considering the L3 as the translation problem (Example 1 Table, Column a) and considering the form of L3 as the translation problem (Example 1 Table, Column b). According to the first approach, which analyses the multilingual property globally as a single entity, the problem which requires a T2 solution is the use of L3 in the segment "Phänomenologie des Geistes" and the second-position L3 segments of the following extracts. In order to analyse instances of the use of L3, the T2 version solutions can be treated as belonging to one of the following categories: [1a] using the same L3 [La fenomenología del espíritu. (L2ES) Phänomenologie des Geistes. (L3DE)]; [2a] using a different L3 [Chaleco. (L2ES) Chalequini. (L3ITinv.)]; [3a] using L2, i.e. the main language used in T2 [Un honor. (L2ES) [...] De verdad. (L2ES)] or [4a] using the same L3 (when there is L3–L2 overlap) [Phänomenologie des Geistes. (L2DE) Schon mal was davon gehört? (L3DE)] in combination with a change to a different content, since when the same language is used the repetition of the same element is no longer necessary. The other possibility is to follow the second approach. Under the second approach, which focuses on a particular textual phenomenon or form integrating the broader concept of multilingualism, the problem requiring a T2 solution is the use of a form of repetition. For the purpose of analysing a form of repetition, the T2 version solutions can be treated as belonging to one of the following categories: [1b] using the same wording [La fenomenología del espíritu. (L2ES) Phänomenologie des Geistes. (L3DE)]; [2b] using the same type of wording [Chaleco. (L2ES) Chalequini. (L3ITinv.)]; [3b] using another type of wording, for example, where something is enunciated which is not a repetition but belongs to the same category according to a more general parameter (reformulation with other words) [Un honor. (L2ES) [...] De verdad. (L2ES)]; [4b] using another solution which is not related to the repetition or a broader category to which repetition may belong, such as a discursive creation [Phänomenologie des Geistes. (L2DE) Schon mal was davon gehört? (L3DE)].

Likewise, the T2 solutions for each approach are listed in the table from one to four following the order of T1–T4 (T standing for type), indicating the types in which they could be distributed in the structure of a binary classification model. Representing the translation problem and its solutions through a binary branching structure involves employing a bimember scheme, where elements are classified according to whether they are included or excluded within a certain type. The exclusion group, which encompasses the remaining range of cases, is further subdivided into additional subtypes. As it is further expanded, the model includes categories from the least generalised to the most generalised, to cover a larger amount of translation possibilities. For example, in the case of repetition, a structure

of repetition translation types and subtypes is established that includes increasingly broad categories, allowing more instances of repetition to be included, with the purpose of cataloguing all possible solutions for that instance. In Section 4, a more in-depth explanation of the development of the binary branching model by form groups is provided.

It is from the second approach described that the analysis in this study is proposed, establishing a specific element or form of the multilingual property as a category of analysis. The selection of this approach is based on the purpose of the study to address the translation of the multilingual property as a phenomenon that occurs in multiple manifestations. Moreover, it enables solutions and their configuration to be described at various levels of detail and offers flexibility to establish specific categories of solutions for each textual element.

Building upon this example and approach, a proposed analytical framework is presented to serve as a model for action when dealing with the translation of textual forms adopted by multilingualism in a text. First, the categories of forms of multilingualism identified in the data and their association to discursive functions are described, and then the binary branching model is explained, followed by the application of this model to analyse each textual category and develop patterns of translation solutions.

3. Functional Theories Applied to the Translation of Multilingualism

Functional theories (Sternberg 2011a, 2011b) propose that the elements of a story have a specific function or purpose in the construction of a narrative. One aspect of this approach is the study of plot functions. They may examine how the plot and other devices are used to convey a particular message or argument. Rather than merely describing and classifying forms, a functionalist analysis also explores their purposes and effects. It recognises plot functions not just as a by-product of the story, but as an essential aspect of its structure and meaning. This analysis involves a close examination of the function units used in a text, which are then used as evidence to support or inform conclusions about its meaning and intent.

In parallel, when the identification of the textual function is examined in the context of translation, Reiss and Vermeer's (2013) and Nord's (2018) theories emphasise the achievement of the functions or purposes of a translation in the target linguistic and cultural context as the main objective. Reiss and Vermeer on their work on Skopos theory state that the task of a translation is to fulfil a function, which is determined by the commission assigned to the translator and by the norms of the target language and culture. However, they clarify that the functions of the target text, in relation to those of the source text, may need to be adapted or redefined because each one can develop a different communicative purpose. As part of her research, Nord also develops the concept of "function plus loyalty" and proposes that translators should strive to ensure that the translation fulfils the intended function and purpose in the target context, while maintaining a consideration of fidelity to the source text. As stated by this group of translation researchers, determining the optimal solution, therefore, involves understanding the purpose of the translation and selecting the most effective approach that will best serve the reproduction, while considering all existing possibilities and constraints.

For the purposes set out in this study, the distinction posited by functionalist approaches between the concepts of form and function will be applied. According to this typology, form is used to designate "the textual givens" (Sternberg 2011a), meaning "certain linguistic and structural tools" (Sternberg 2011a) used by the speaker, while correspondingly function is applied to what forms "[do] in the text" (Sternberg 2011a), the purposes and effects served by elements within a narrative which "inform (and from the reader's side explain)" (Sternberg 2011a) the given presentation of the given materials. Hence, through the study of function as a category in the relationship, we also follow the approaches of Delabastita and Grutman (2005), Dore (2019) and Sokoli et al. (2019) who propose the analysis of multilingualism from the perspective of its textual purpose.

In the proposed classification, we also include the forms that have been observed most frequently as giving rise to the identified functions. However, as a general premise, we

assume the organising principle that a given form can generate an indeterminate number of functions and, conversely, a function can be caused by an indeterminate number of forms (Sternberg 2011b).

Thus, in terms of how multilingualism is used in audiovisual fiction, based on the results found in earlier research (Hurtado-Malillos 2022), it is possible to determine that the following groups of forms and derived functions correlate with one another (Figure 1). For the designation of the group categories, I have created a terminology specifically developed to adapt to the context of my research. It does, however, encompass and integrate concepts and terms from existing studies in the field, such as those of Delabastita and Grutman (2005) and Sokoli et al. (2019). A set of nine multilingualism forms is identified, which lead to the formation of two groups of plot functions, a group of functions common to all forms, and a group of specific functions, which are associated with each form. The identified forms of multilingualism are the inclusion of different languages in the background of a sequence, the convergence and divergence of languages in conversation, expression through code-switching speech, the involvement of an interpreter in the interaction and the secret coding of information using another language that may be accompanied by competence revealing. These situations also extend to multilingual communication and language learning processes, such as interlanguage or interlinguistic wordplays, as well as the teaching and learning of a new language.

FORMS OF MULTILINGUALISM IN STORY	PLOT FUNCTIONS		
	COMMON FUNCTIONS	SPECIFIC FUNCTIONS	
Background sound, brief exchanges	- Realistic representation, vindication - Building of relationships: union, understanding or distancing between characters; integration and level of attachment in the communities of origin and arrival - Characters' characterisation	+	Localisation and setting of the story
Convergence and divergence with and without intercomprehension		+	. Production of a dramatic effect . Production of a comic effect
Code-switching or alternating between languages			
Interlanguage, errors and difficulties			
Interlingual wordplay			
Repetitions and clarifications			
Learning of terms			
Faithful and non-faithful interpretation		+	(Non-faithful Interpr.) Biased implication and alteration of information with some motivation
Secret code and revealing of language competence		+	. Transmission in confidential manner or concealment of information . Creation of curiosity and suspense, then surprise . Simulation of a fictitious identity

Figure 1. Forms and functions of multilingualism in a story.

Three common functions can be inferred from this set of described forms. Firstly, the incorporation of multilingual forms allows for the realistic representation of environments involving different linguistic backgrounds and their members. Secondly, they reflect the extent of relationship establishment or the absence of it and the level of integration that exists among different groups of speakers. This second category of *building of relationships of union, understanding or distancing between characters* encompasses those proposals identified by Delabastita and Grutman (2005) and Sokoli et al. (2019): "mimesis, conflict, spatial opposition" (Delabastita and Grutman 2005); "showing tolerance, metaphorical (communication barrier), signalling otherness" (Sokoli et al. 2019). Thirdly, language skills also contribute to shaping a character's background and personal traits. A function that is also documented by Delabastita and Grutman (2005) and Sokoli et al. (2019), of which

"stereotype" and "signalling the villain" (Sokoli et al. 2019) can be considered subtypes. In turn, in conjunction with the common functions previously listed, each form leads to the production of certain specific functions. The first form of background sound and brief exchanges contributes to the localisation and setting of events. In addition, the forms related to multilingual communication between speakers and the ensuing situations of hindered communication (function sections ranging from *convergence and divergence* to *learning of terms*) provide a great source of resources for generating dramatic or comic effects. They can have the function of conveying the negative emotions and repercussions of the language barrier and display situations of communication difficulties, prejudice, and conflict. Conversely, they can also be used comically by drawing upon and emphasizing the humorous element that comes as a consequence of linguistic and cultural clashes and misunderstandings. Both the generation of a dramatic effect and the creation of a comic effect are other functions shared with other classifications of multilingualism functions (Delabastita and Grutman 2005; Sokoli et al. 2019). Another significant specific function is that linked to non-faithful interpretation, one of the ways in which interpretation can occur, and which involves taking advantage of linguistic change to alter the information communicated and manipulate events.

Finally, linguistic diversity can also serve other purposes when it is used as a secret code and in competence revealing. This form describes a situation in which a different language is spoken so that other participants within the story or the viewers do not understand an exchange. It conveys a state of curiosity and suspense, also observed by Delabastita and Grutman (2005) and Sokoli et al. (2019), leading to surprise following the revelation of the coded information, and can sometimes result in unintended understanding by a character who was thought to be unable to decode the language. Furthermore, in other cases, the use of a language that serves as a secret code allows a character to acquire a fictitious identity.

4. The Binary Branching Model by Form Groups

This study is intended to explore the application of Zabalbeascoa's (2004, 2018) binary branching model in its analysis approach concerning a textual type or category, of which L3 can be considered a property. This model offers two relevant contributions in terms of its use. It proposes a shift in the approach to generating models of translation possibilities. Its configuration is generally applicable to all phenomena and typologies, when usually in research these models are created individually for each phenomenon. It also involves the identification of the different translation possibilities of a phenomenon and the network of relationships formed between these possibilities.

The model is based on the development of a binary options method of analysis of the translation solutions of a textual phenomenon by means of classification into a tree structure of types and subtypes (Figure 2, Tree A). A list of occurrences of the textual phenomenon is constructed in which increasingly broad categories are considered and to which the particular phenomenon can be ascribed as a type. In addition, this distribution can also be represented in a second form by a series of 'nesting' boxes, each of which represents a distinct set of solution types, with one being a subset of the previous one and with the last box or subsequent level encompassing the total number of solution types.

In this context, the use of a third language (L3) in a text can be considered from two different perspectives: as a type, or category of textual phenomena with shared characteristics, and as a variable, or specific property that can be found in different instances of a given type (Figure 3, Approach A, or Tree A in Figure 2 and Approach B, or Tree B in Figure 2). Although the two cases are characterised by the use of another code in a text segment, the difference between the two approaches is that 'L3 as a type' focuses on the classification and characteristics of L3 as a specific kind of linguistic occurrence, while 'L3 as a variable' emphasises the role and purpose of L3 and explores its manifestations in different instances. When L3 is considered a type, the translation problem addressed is the use of an occurrence with a formulation that is different from that of the main language.

Here, the development of solutions involves exploring the possibilities related to the use of the language in the instance as variables. The options that can be identified in the binary tree are the same L3, a different L3 when substituted by another language, and substitution by a L2. When L3 is considered a variable, the translation problem at hand is a specific textual form, e.g., coded communication, interpretation, etc., which can manifest in various expressions, and here, the use of L3 appears as one of the possible outcomes. Solutions are then posited based on their association with this phenomenon and purpose. The options that can be identified in the binary tree are coded communication through the same wording or the same type of wording in a foreign language, coded communication by another transmission mode and coded communication encoded overtly by another cause.
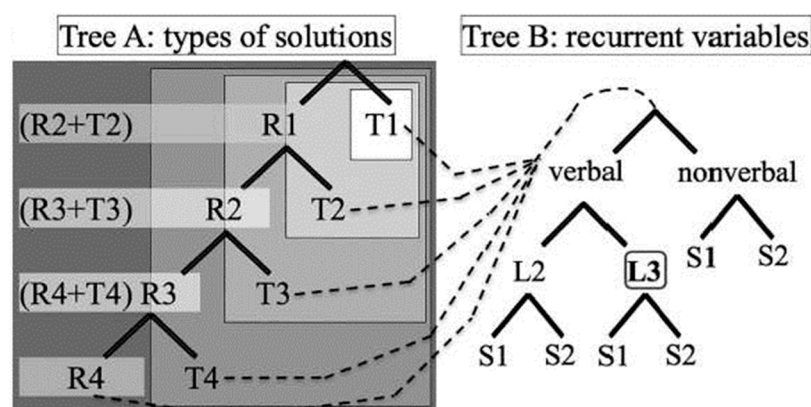

Figure 2. (Tree **A**) Types of solutions and (Tree **B**) recurrent variables for a T1 element as a translation problem. T indicates type of solution, R indicates remaining solutions, and S indicates solution for a translation problem. Reproduced from Zabalbeascoa (2018).
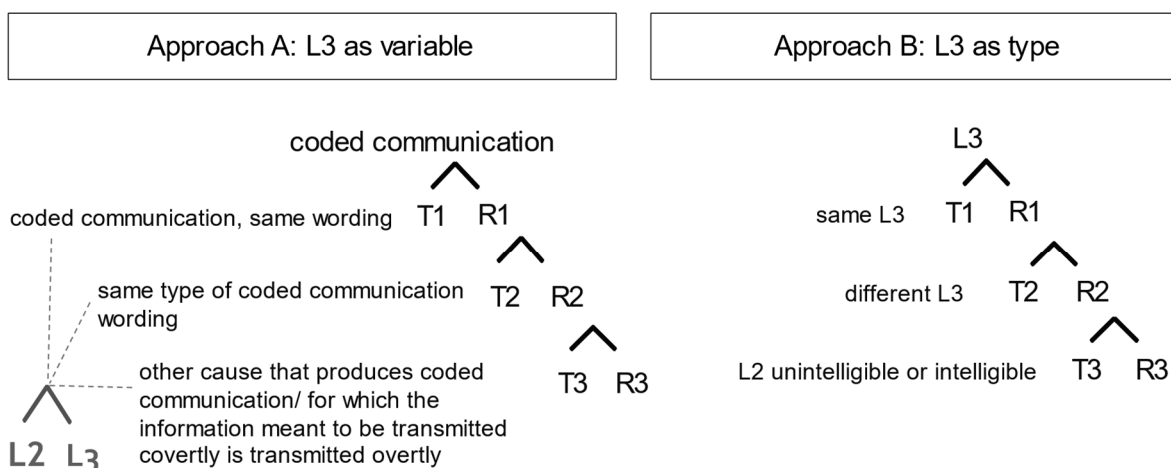

Figure 3. Solutions for L3 as (**A**) a variable of a form or (**B**) a type.

The following considers the development of a four-level system; however, the typologies originally proposed can assume any category and numerical value (*n* groups, in which *n* can assume any number), offering flexibility in the design of the classifications according to the nature of the phenomenon and its translation possibilities. As a starting point, the basic nucleus, type 1 or T1, is established as the smallest type with a direct correspondence in terms of properties with the textual phenomenon. This initial classification is further enriched by subsequent 'nesting' areas that broaden their range of application while at the same time losing degrees of correspondence as they do not fulfil all the attributes of a concept. The first division is produced by applying this total identity option or a second group of all remaining solutions (R1). On a second level, the R1 node allows further subdivision between a node of the same type of textual phenomenon, T2, and an R2 group

of all remaining solutions, which does not include those already categorized in the previous group. The next division corresponds to the T3 category, another more general kind of textual phenomenon in which the specific textual phenomenon can be classified as a type versus a third group of all remaining solutions. In turn, on a fourth level, T4 and R4 are contrasted, T4 being any mechanism to which the textual phenomenon may belong as a type, and R4 representing a group of all the remaining solutions that are not assigned to any of the sets. If, for instance, the textual phenomenon analysed is *the use of coded communication*, this resource could have as equivalents in the diagram the main categories T1, *same wording of coded communication*, or a R1 general category of *set of all solutions that do not use the same wording of code communication*. In the following stage of the scheme break-down, the R1 group would be further classified into T2, *same type of coded communication wording*, or R2, *set of all solutions that do not use the same type of coded communication wording*. Once the subsequent R2 general group is established, two additional groups would be obtained, T3, *another type of coded communication wording* or R3 *set of all solutions that do not use another type of coded communication wording*. Thereafter, the R3 group, following the same process of the previous groups, is distributed among the components T4, representing *any resource to which the coded communication belongs as a type*, and R4, representing *the set of all remaining solutions*.

The model builds its rationale on the definition of a phenomenon and its manifestations and the search for types of translation solutions, according to a problem-solution approach. These types can be determined descriptively based on existing translation cases or speculatively from the possible solutions that are constructed from the assumption.

Subsequently, the application of these groups of solutions can be expressed in various concrete realisations, whose configuration is influenced by a series of decisions or variables (Figure 2, Tree B). The model reflects this situation through a second derived structure in which the processes related to these variables are collected. Solution variables can take the form of verbal or non-verbal solutions. Utterances may be expressed non-verbally, using a L3 based on a visual gestural system such as sign language, or it is also possible that an orally formulated utterance is supported by non-verbal language. Verbal solutions, on the other hand, can use the L2 as the primary language of the translation or the L3 as a different code that is not the L2. In addition, solutions can be simple or compound, i.e., consist of a single element or an element that co-occurs with other elements or features that emphasise the formulation used or enhance comprehension. For instance, an L3 audio segment may include subtitles or a voice-over rendering its meaning.

The previous sections have presented the background and development of functional theories in the construction of linguistically diverse texts and the binary branching translation model. The following section examines in more detail what forms of multilingualism consist of and analyse the implementation of their translation solutions using the described framework.

5. Analysis of the Storyline Forms of Multilingualism and Their Translated Versions

In this applied part of the article, the aim is to explain the systematisation and classification of solutions for each form of multilingualism. A form-based analysis is performed using the binary branching model. To carry this out, the specific categories formulated earlier in the study to investigate multilingual audiovisual fiction are followed. The qualitative data are analysed with scene examples to illustrate the types of solutions applicable.

5.1. Convergence and Divergence with and without Intercomprehension

Linguistic convergence and divergence define the processes by which, according to the Theory of Accommodation in Bilingual Communication, participants in a conversation with different linguistic backgrounds negotiate the language in which the exchange is going to take place (Sachdev and Giles 2004; Gasiorek and Vincze 2015). A speaker can converge or switch languages to adapt to the linguistic code of their interlocutor or, conversely, diverge or maintain their native or habitual L1. Despite using different codes, in the process

of divergence, there may be no mutual understanding or the speakers may understand each other, depending on whether or not the interlocutors know each other's language.

According to the types of possible solutions shown in Figure 4, convergence and divergence occurrences can be translated in T2, when the purpose is to maintain a multilingual exchange by transferring the L3 or replacing it with another language. This is carried out by applying the cases with a more direct correspondence, T1 and T2. However, when employing solutions other than T1 or T2, different translation mechanisms are used, depending on whether the divergence type involves intercomprehension or non-intercomprehension. The subsequent R2 node is accordingly split into two sub-nodes, R2 with intercomprehension (R2 IC) and R2 without intercomprehension (R2 w/o IC). Cases of linguistic convergence and divergence with intercomprehension can be solved by applying the R2 IC-T3 solution, maintaining the content and the substitution of a single code for both interlocutors, since this action does not alter the conditions of the exchange. However, when linguistic diversity leads to incomprehension, the use of a single code requires adaptations to the original cause of the communicative difficulty or the introduction of invented content so that the lack of understanding between speakers involves a different reason, allowing the audience to process it without experiencing contradictions in the message (cases R2 w/o IC-T3 and T4).
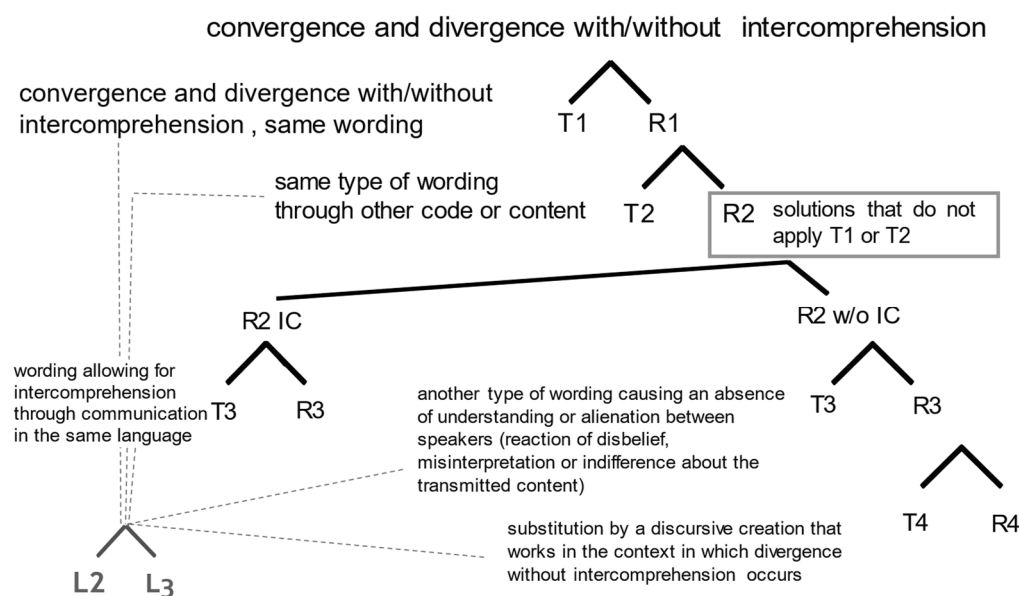

Figure 4. Distribution of solutions for the form of convergence and divergence with and without intercomprehension.

In several scenes of *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013), we observe moments of convergence and divergence with intercomprehension through maintaining or adapting the language (Example 2). In T1, exchanges take place in which Ju's English-speaking character intervenes in English and is addressed in English by other characters, and these exchanges are maintained in the German version. In this case, the Spanish version translates the interventions in the two codes into a L2. Likewise, another moment is the scene in *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) (Schrader 2016) involving a press conference for the writer attended by journalists from several countries. In the Spanish version, in which both languages overlap, the interventions of the Spanish journalist are converted into those of an Italian journalist.

Example 2. *Casse-tête chinois* (*Chinese Puzzle*) scene. T1, same wording of convergence and divergence with intercomprehension.

Casse-tête chinois (*Chinese Puzzle*) TCR: 23:50	
T1	**T2-German**
ISABELLE: Ça me fait plaisir que tu sois là [. . .] C'est reparti comme quand on était jeunes. On va revivre ensemble comme avant. Ça va être super.	ISABELLE: Ich find's klasse, dass du hier wohnst. [. . .] Genau wie damals, als wir jung waren. Wir leben das gleiche wie früher, das wird super.
XAVIER: Isabelle, c'est plus comme avant. [. . .] On a une autre vie, là. Je vais faire venir mes enfants. Et je suis pas sûr que Ju ait envie de vivre avec un mec super pote avec sa meuf. [. . .]	XAVIER: Isabelle, es ist aber nicht so wie früher [. . .] Unser Leben ist ein anderes. Meine Kinder werden mich besuchen und ich weiß nicht, wie Ju es findet, dass hier dein bester Kumpel wohnt. [. . .]
ISABELLE: Non, mais Ju, elle s'en fout. Do you mind? (SU: Ça te dérange?)	ISABELLE: Ach was, Ju ist das egal. (SU: Hast du was dagegen?)
JU: Non, ça va.	JU: No, it's okay. (Nein, ist okay.)
XAVIER: Ju, elle s'en fout pas, et elle a raison. C'est super gentil de m'accueillir, mais je vais trouver un appart rapide. [. . .]	XAVIER: Nein, Ju macht das was aus, und sie hat Recht. Ich finde es total nett, dass ihr mich hier wohnen lasst. Aber ich suche mir so schnell wie möglich eine Wohnung. [. . .]
ISABELLE: [. . .] En tout cas, sens-toi à l'aise pour rester ici tant que tu veux. Et puis Ju et moi, on va t'aider à trouver un endroit. Right Ju? We'll help him find an apartment? (Hein Ju, on lui trouvera un appart?)	ISABELLE: [. . .] Jedenfalls bist du hier so lange herzlich willkommen, wie du willst. Und na ja Ju und ich helfen dir eine Wohnung zu finden. (Helfen wir ihm, eine Wohnung zu finden?)
JU: Yeah. It's really hard to find a place here. The rents are insane in the city. You gonna stay here in Brooklyn, you wanna be in Manhattan? (Oui. C'est très dur, ici. Les loyers sont hors de prix. Tu veux vivre ici, à Brooklyn? À Manhattan?)	JU: (Ja. Es ist schwierig. Die Mieten sind irrwitzig. Willst du in Brooklyn bleiben oder nach Manhattan?)

Other moments of divergence but without intercomprehension and in which the language is maintained include a scene from *Le violon rouge* (*The Red Violin*) (Girard 1998). Mr. Moritz's lack of mastery of the French language, when the expert in antique instruments fails to understand the questions of the customs employee at the airport, is repeated in the Spanish version. When the versions apply the option of translating these moments of divergence without intercomprehension into L2, different adaptations are made to the content of the conversation, as seen in the scenes from *Exit Marrakech* and *Highway to Hellas*. In *Exit Marrakech* (Link 2013) (Example 3), the lack of knowledge of German in the gift-giving scene between the couple Ben and Fatima turns into astonishment at having committed a reprehensible act, in both the Spanish and French versions, while in *Highway to Hellas* (Lehmann 2015), the bank inspector Geissner's failure to understand a comment about a fatality, made to him in Greek by a local of the village where he goes to inspect the state of his bank's investments, translates into an inattentive and indifferent reaction in the Spanish version. Similarly, in the French version of the airport control scene in *Le violon rouge* (*The Red Violin*) (Girard 1998), the introduction of a discursive creation unrelated to the content of T1 in the place of divergence without intercomprehension can be found, which uses a mocking phrase about the supposed competence of the specialist.

Example 3. *Exit Marrakech* scene. T3, another type of wording of divergence without intercomprehension causing a lack of understanding between speakers.

Exit Marrakech TCR: 43:39	
T1	**T2-Spanish**
BEN: Wait, I have something for you. (Ja. Warte, ich hab' was für dich.)	BEN: Espera, tengo algo para ti.
KARIMA: A present? (Ein Geschenk?)	KARIMA: ¿Un regalo?
BEN: Hab' ich von meinem Vater geklaut.	BEN: Se lo he birlado a mi padre.
KARIMA: What? This is expensive. (Was? Das ist teuer.)	KARIMA: ¿Qué? Esto es muy caro.

BEN: Du siehst so schön aus.	BEN: Estás preciosa.
KARIMA: Shukran. (Danke.)	KARIMA: Gracias.
BEN: Nicht weggehen.	BEN: No te vayas.
KARIMA: Nicht weggehen?	KARIMA: ¿Que no me vaya?
BEN: No, I want to spend time with you. I'll pay you! (Ich will Zeit mit dir verbringen. Ich bezahl' dich!)	BEN: Me gustaría verte. Te pagaré.
KARIMA: There was a mosquito on your face. (Da war eine Mücke in deinem Gesicht.)	KARIMA: Tenías un mosquito en la cara.

5.2. Faithful and Non-Faithful Interpretation

In the interpreting activity, the interpreter, a participant in the exchange who knows both languages, acts as a mediator, rendering messages from one language into their equivalent in the other so that people who do not speak the same language can communicate with each other (O'Sullivan 2007). The interpretations provided can be faithful interpretations that reproduce the original content or non-faithful interpretations that reproduce erroneous or manipulated content according to biased interests. A sequence with interpretation can be translated through a T1 or T2 situation using an equivalent in which the segments are interpreted in the same foreign language or in which an interpretation in a different language is used. Likewise, translation variants opposed to preserving the intervention in L3 can be implemented in two ways. The first option is to use a T3 situation by assigning to the fragment previously in the foreign language some form of enunciation which hinders its comprehension and makes it necessary for another participant to rephrase it. Alternatively, a T4 situation can be used, converting the interpreter's rendering into comments or annotations made by one character in regard to what another character says (see Figure 5).
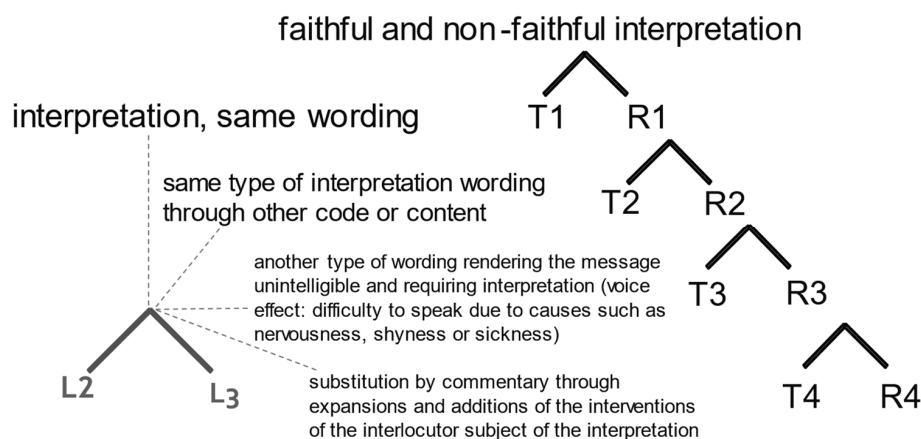

Figure 5. Distribution of solutions for the form of faithful and non-faithful interpretation.

In the Spanish versions, the same L3 formulation is used in both faithful and non-faithful interpretations, as is the case for Mr. Zweig's interpretation into Portuguese in *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) (Schrader 2016) and the interpretation into German by Ian, the director who shoots the commercial, in *Extreme Ops* (Duguay 2002). Coincidentally, the Spanish and German versions of the same type of interactions in their two variants switch the language used to another language, Italian and Danish, respectively (Example 4). This is observed in the interpretations of the Spanish journalist in the press conference with Mr. Zweig and of the twin brother, Hermann, regarding his brother's state of health in *Scrubs* (Lawrence 2001), season 2, episode 20.

Example 4. *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) scene. T2, same type of wording of interpretation.

Vor der Morgenröte (*Stefan Zweig: Farewell to Europe*) TCR: 13:35	
T1	**T2-Spanish**
SPANISH JOURNALIST: Perdón, perdón. (SU: Entschuldigen Sie, Entschuldigung!) Sr. Zweig, usted y su compañero Emil Ludwig son los únicos representantes de la literatura alemana. ¿Cuál es su posición, si piensan en las cosas que han sucedido en Alemania?	SPANISH JOURNALIST: Scusi un attimo, ah? Signor Zweig, lei e il suo compagno Emil Ludwig sono gli unici rappresentanti della letteratura germanica. Qual è la sua posizione se pensa nelle cose che hanno successo in Germania?
INTERPRETER: Herr Zweig, Sie und Ihr Kollege Emil Ludwig sind die einzigen Vertreter der deutschsprachigen Literatur auf diesem Kongress. Wie stehen Sie zu den jüngsten Vorgängen in Deutschland?	INTERPRETER: Señor Zweig, usted y su compañero Emil Ludwig son los únicos representantes de la literatura alemana. ¿Cuál es su posición si piensa en las cosas que han sucedido en Alemania?
DR. ZWEIG: Ich bin seit 4 Jahren nicht mehr in Deutschland gewesen.	DR. ZWEIG: Llevo 4 años fuera de Alemania.

In other cases, illustrated by the scenes in *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) and *Inglourious Basterds* (Tarantino 2009), where interpretations are made for a Chinese-speaking family or for a German soldier, respectively, the interpreted messages are translated into an L2-only speech or a linguistic coincidence occurs. In such cases, according to context, interpreted content is replaced by using messages communicated by a sick or nervous person, who is supported by another speaker, or through the participation of a second interlocutor who develops the comment or gives additional details on what was said by the first interlocutor (Example 5).

Example 5. *Inglourious Basterds* scene. T4, interpretation substitution by commentary on the interpreted interlocutor interventions.

Inglourious Basterds TCR: 33:55	
T1	**T2-German**
RAINE: Wicki! Ask him if he wants to live.	RAINE: Wicki! Ich brauch dich zum Händchenhalten.
WICKI: Willst du am Leben bleiben?	WICKI: Willst du am Leben bleiben?
BUTZ: Ja, Sir.	BUTZ: Ja, Sir.
RAINE: Tell him to point out on this map the German position.	RAINE: Da will sich wohl einer um das Baseballmatch drücken.
WICKI: Dann zeig uns auf der Karte, wo die deutsche Stellung ist.	WICKI: Dann zeig uns auf der Karte, wo die deutsche Stellung ist.
RAINE: Ask him how many Germans.	RAINE: Wir können ihm aber auch die Eier abschneiden.
WICKI: Wie viele Deutsche?	WICKI: Wie viele Deutsche?
BUTZ: Es könnten zwölf sein.	BUTZ: Es könnten zwölf sein.
WICKI: Around about twelve.	WICKI: Er will seine Eier behalten.
RAINE: What kind of artillery?	RAINE: Und ich hab' mich schon so gefreut.

5.3. Repetition and Clarification

Communication between speakers with different linguistic backgrounds sometimes requires the repetition or clarification in another language of part of the speaker's own or another's utterance to ensure comprehension. As shown in Figure 6, the equivalences to formulating repetitions and clarifications maintaining L3 discourse are the solution groups T1 and T2, reproducing the repeated element in the same language or making the same use of the repeated element in a different language. Under the same circumstances, the established correspondence to the formulation of repetitions and clarifications when translating into L2 can be resolved as solution group T3, by carrying out an intralinguistic repetition by means of synonyms or paraphrases, or as group T4, by introducing a discursive creation related to that specific context into the enunciation space occupied by the repetition.
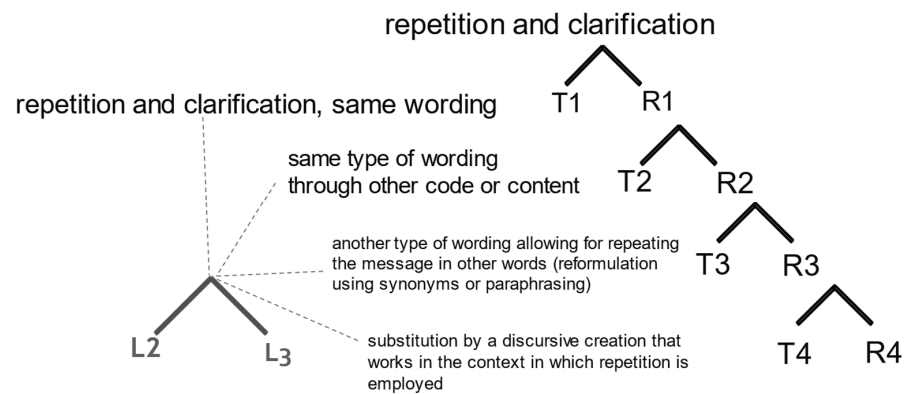
Figure 6. Distribution of solutions for the form of repetition and clarification.

The solution of reproducing the repeated element in the same language can be seen in the Spanish and German versions of scenes from *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) and *Le violon rouge* (*The Red Violin*) (Girard 1998); the repetition in German is kept for the title of the philosopher Hegel's work during a dreamlike encounter with him, and the music tutor's comments to his pupil in French with a subsequent clarification in German is also retained. Correspondingly, the change to an element in a different language can be seen in the Spanish (Spain) and Spanish (South America) versions of the scene in the series *Scrubs* (Lawrence 2001), season 3, episode 6, where Turk's character makes a clarification in invented Spanish about an article of clothing worn by Marco at a funeral. For these versions containing coincidence, the repetition in Spanish changes to a repetition in Italian and Portuguese, respectively (Example 6).

Example 6. *Scrubs* scene. T2, same type of wording of repetition.

Scrubs. Season 3, Episode 6 **TCR: 0:53**		
T1	**T2-Spanish (Spain)**	**T2-Spanish (South America)**
TURK: I mean, who wears a vest to a funeral anyway, man? [...]	TURK: ¿Quién se pone chaleco para ir a un funeral, tío? [...]	TURK: ¿Quién usa un chaleco para un funeral, amigo? [...]
MARCO: Zángano.	MARCO: Stronzo.	MARCO: Idiota.
TURK: Dude, you were wearing a vest. Vesto.	TURK: Tío, llevabas un chaleco. Chalequini.	TURK: Traías un chaleco. Chalequinho.

A second category of solutions is the elaboration of the comments in the same language in the German version of the scene from *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) in which the work of the philosopher Hegel is mentioned, or the Spanish version of the scene in *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) (Schrader 2016) in which the president of an association of refugees from the Nazi regime tells the writer Stefan Zweig that it is an honour to meet him (Example 7). Other cases, such as the German version of the auction scene of the valuable red violin, swap the two-language formulation of how the auction procedure works to a new piece of content, adding a different location where the conditions of participation can be consulted.

Example 7. *Casse-tête chinois* (*Chinese Puzzle*) scene. T4, repetition substitution by a contextualized discursive creation.

Casse-tête chinois (*Chinese Puzzle*) **TCR: 41:30**	
T1	**T2-German**
HEGEL, PHILOSOPHER VISION: Moi, j'ai écrit un livre qui s'appelle: La Phénoménologie de l'esprit. Phänomenologie des Geistes. C'est un livre qui apporte une vision simple de la vie.	HEGEL, PHILOSOPHER VISION: Ich habe auch ein Buch geschrieben. Es heißt: Phänomenologie des Geistes. Schon mal was davon gehört? Es ist ein Buch, das eine einfache Sicht des Lebens liefert.

5.4. Code-Switching or Alternation between Languages

Code-switching is the linguistic mechanism by which speakers with knowledge of several languages alternate the use of these languages in the development of discourse (Poplack 2001; Corrius and Zabalbeascoa 2019). As shown in Figure 7, among the solutions that can be applied to the translation of code-switching, two choices can be made by the translator: the discourse can be preserved in two or more languages by repeating the L3 or replacing it with a different L3, cases T1 and T2. Alternatively, the phenomenon can be neutralised by converting the discourse into a discourse in a single-language version through translation into L2 or by repeating the L3 when there is an overlap with the linguistic context of T2, as in case T3.
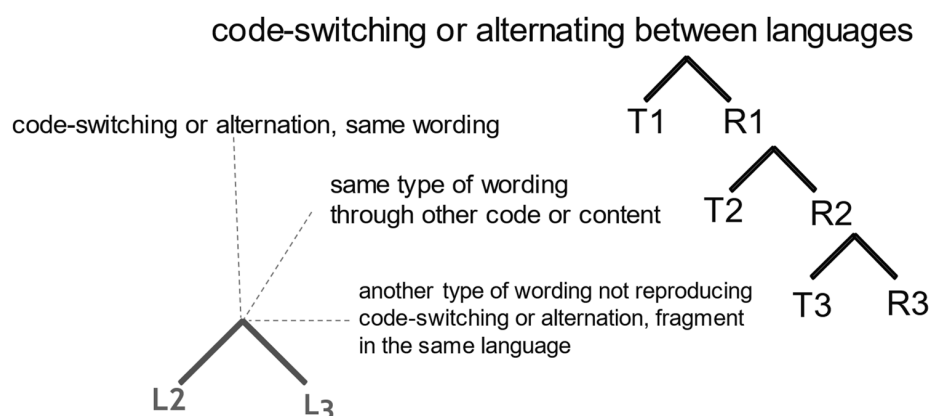

Figure 7. Distribution of solutions for the form of code-switching.

The first solution, repeating the same language, occurs in the code-switching scenes of *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013). T1 depicts contact situations of French characters in an English speaking environment, which are transferred to the German version keeping the English segments. Similarly, the application of this first solution, while switching to a different language, occurs in the scene from *Transformers* (Bay 2007) in which Figueroa's character, of Spanish-speaking descent, occasionally expresses himself through speech that mixes English and Spanish. The South American version of the film performs a cross-translation, in which it inverts the position of the two languages; L1 English becomes L2 Spanish and L3 Spanish becomes L3 English (Example 8).

Example 8. *Transformers* scene. T2, same type of wording of code-switching.

Transformers **TCR: 2:20**	
T1	**T2-Spanish (South America)**
FIGUEROA: Oh, God, five months of this. I can't wait to get a little taste of home. A plate of mama's alligators etouffee [. . .] But Bobby, Bobby, 'gators are known to have the most succulent meat. Con un poquito de arroz con habichuelas y unos tostoncitos por el lao'.	FIGUEROA: Después de cinco meses, ya tengo ganas de estar en casa y probar un estofado de lagarto de mamá. [. . .] Oye Bobby, Bobby, el lagarto es un animal de carne nutritiva. Y con un delicious rice of vegetables, you're gonna love it.
EPPS: [mimics Figueroa's Spanish words] English, please. English.	EPPS: [mimics Figueroa's English words] Habla en español.
LENNOX: I don't- I mean, how many times have we- we don't speak Spanish. I told you that.	LENNOX: En fin, ya te lo he dicho. No hablamos inglés. Nadie te entiende.
FIGUEROA: Why you got to ruin it for me, man? That's my heritage. Siempre me estás jodiendo con la misma mierda.	FIGUEROA: ¿Por qué me molestas? Es mi herencia. You're always pissing me off with this shit.
LENNOX: Fine. Go with the Spanish. Whatever.	LENNOX: Habla en español. Olvídalo.

Similar scenes that reflect the second case, the use of a discourse without alternations, are the scenes in *Exit Marrakech* (Link 2013) that show the mixing of the two languages used by the theatre team, German and French, and the languages used by Moroccan society to communicate with the foreign visitor, French and English. In the Spanish and French versions with L3–L2 overlap, these scenes are translated using the same language.

5.5. Secret Code and Hidden Language Competence

A speaker interaction using a secret code refers to the practice in which a speaker encodes a message using another language in order to transmit it confidentially, making it accessible only to the speakers of the target group he or she wants to address (Maratab et al. 2015; Sczepurek et al. 2022). Often, in the realisations of the phenomenon, a third actor is also included, who does not participate in the intra-group communication and who uses their knowledge of the code to act as a hidden listener of the discourse being transmitted (O'Sullivan 2011). One initial approach to secret code translation consists of using T1 and T2 situations and employing a speech act in which a code in another language is used, repeating the encoded message in the same foreign language or repeating the encoded message in another foreign language, while a second approach involves using situations T3 and T4 and employing a speech act in which a code in another language is not used. When the foreign language segment is translated into L2 or transferred to a context in the same language, the covert communication relationship is recreated with a message that cannot be properly understood or with a comprehensibly translated message justified by a participant's behaviour in which they do not have any restraint in speaking their mind (see Figure 8).
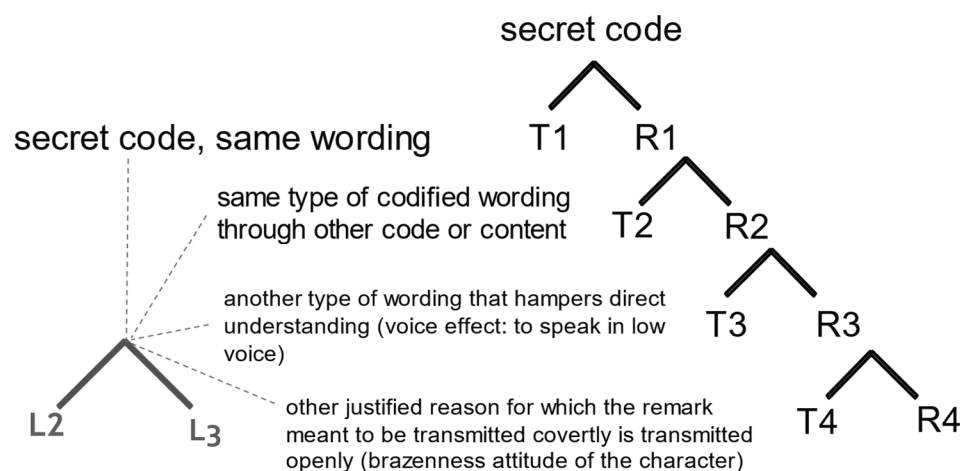

Figure 8. Distribution of solutions for the form of secret code.

In the scene from *También la lluvia* (*Even the Rain*) (Bollaín 2010), in which the producer Costa discusses in a phone call in English the low shooting wages in the area in the presence of the actor Daniel, the sequence is transferred maintaining the same code in the other language versions. In turn, the Spanish version of the scene in the series *Daredevil* (Goddard 2015), season 1, episode 5, treats this situation in the same way. However, given the simultaneity of languages, the scene is modified to imply an encounter with a Portuguese-speaking character, when Matt promises a client of his law firm who speaks South American Spanish that his partner is going to talk to her landlord's lawyer, without his knowledge (Example 9).

Example 9. *Daredevil* scene. T2, same type of wording of secret code.

Daredevil. Season 1, Episode 5 **TCR: 18:10**	
T1	**T2-Spanish**
SRA. CARDENAS: Mi casa es rent-control. But the landlord, Señor Tully... [...] quiere convertir el edificio en condominios de lujo y quiere echarnos. [...] Hombres llegaron semanas atrás haciéndose pasar por obreros. Demolieron nuestros pisos con mazos. [...]	SRA. CARDENAS: A minha casa é de renta controlada. Pero el casero, el Señor Tully... [...] quer transformar o edifício em apartamentos de luxo e quer despedir-nos. [...] Estiveram uns homens há umas semanas atrás e fazerem-se passar por operários. Demoliram os nossos andares com marretas. [...]
MATT: Mrs. Cárdenas, vamos a hacer todo lo que podamos. Foggy hablará con su abogado de arrendadores esta tarde y estará en contacto. [...]	MATT: Sra. Cárdenas, vamos fazer tudo o que for possível. O Foggy vai falar com o advogado do seu senhorio esta tarde e depois liga-lhe. [...]
FOGGY: I heard you say my name. Why'd you say my name?	FOGGY: Te he oído decir mi nombre. ¿Por qué has dicho mi nombre?
MATT: I told her you're going to talk to Tully's lawyer.	MATT: Le he dicho que vas a hablar con el abogado de Tully.
FOGGY: Tully's lawyer? Do you know who reps him?	FOGGY: ¿El abogado de Tully? ¿Sabes quién le representa?

As another possible approach, the Spanish version of the scene from *Casse-tête chinois* (*Chinese Puzzle*) (Klapisch 2013) turns the hidden message shared between Xavier and Martine, while the monitoring group of the immigration service is present, into a message said in a low voice (Example 10). Likewise, in the case of the Spanish version of a scene from *Exit Marrakech* (Link 2013), a private comment between guests is depicted through the arrogant attitude of a famous theatre director that can also be understood by the worker at the establishment.

Example 10. *Casse-tête chinois* (*Chinese Puzzle*) scene. T3, another type of wording of secret code that hampers direct understanding.

Casse-tête chinois (*Chinese Puzzle*) **TCR: 01:35:20**	
T1	**T2-Spanish**
IMMIGRATION INSPECTOR: Sorry, we just popped in on you like this, but it's routine to visit couples without prior notice to verify that they actually both live in the same place. [...] (SU: Désolé de débarquer comme ça chez vous. C'est l'usage de passer à l'improviste... pour vérifier que vous vivez bien au même endroit.)	IMMIGRATION INSPECTOR: Perdonen por irrumpir así, pero es la norma visitar parejas sin aviso previo para poder comprobar que de verdad viven juntos. [...]
XAVIER: Hola María, ¿qué tal? Muchas gracias para los niños, María. Vas-y, casse-toi. (K. Bonjour, Maria. Ça va? Merci beaucoup, pour les enfants.)	XAVIER: Hola María, ¿qué tal? Gracias por cuidar a los niños, María. [whispering] Venga, lárgate.

5.6. Learning of Terms

The learning of terms situation applies when speakers learn basic words and expressions in the native language of the locale or, conversely, these characters teach words and expressions in their native language to the local people (Hulstijn 2003). The two options for translating the learning of terms are the use of the same term or expression in L3 or the use of that term's equivalent in another language (See Figure 9).

The scenes that reflect Karima, a young local girl, teaching Arabic words to Ben during his tour of Morocco in *Exit Marrakech* (Link 2013) or the attempts of the US American family, who employ Flor, to communicate with her in Spanish using basic vocabulary in *Spanglish* (Brooks 2004) are reproduced in the L2 translations. Regarding the use of the second option, instances of the application of this possibility can be found in a scene from the series *Friends* (Kauffman and Crane 1994), season 10, episode 13, in which Joey has to learn a few lines in French in order to audition for a movie, and a scene from the series *Scrubs* (Lawrence 2001), season 3, episode 8, in which the janitor plays fictional characters of different nationalities,

one of them German, and invents the meaning of phrases in this language. To portray that another language is being learned when the linguistic match occurs, the French and German versions switch the learning from L3 French to L3 Spanish and from L3 German to L3 Swedish, respectively (Example 11).
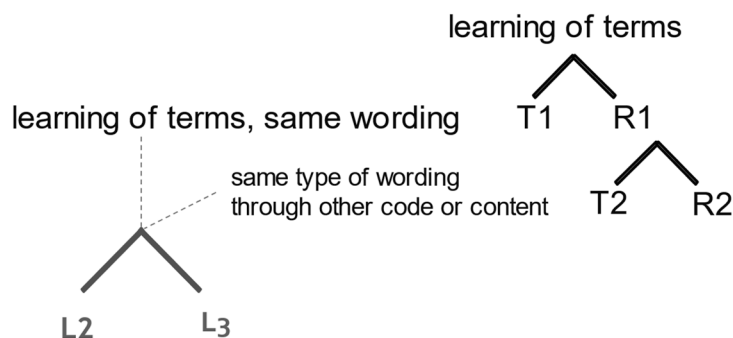

Figure 9. Distribution of solutions for the form of learning of terms.

Example 11. *Friends* scene. T2, same type of wording of learning of terms.

Friends. Season 10, Episode 13 **TCR: 04:20**	
T1	**T2-French**
PHOEBE: All right, it seems pretty simple. Your first line is "My name is Claude", so, just repeat after me. "Je m'appelle Claude".	PHOEBE: Allez, ça n'a pas l'air très compliqué. Ta première ligne c'est "Je m'appelle Claude", donc tu répètes après moi "Me llamo Claudia".
JOEY: [mimics Phoebe's French words] [. . .]	JOEY: [mimics Phoebe's Spanish words] [. . .]
PHOEBE: Uh. It's not. . . quite what I'm saying.	PHOEBE: Euh, attends, ce n'est pas tout à fait ce que je viens de dire.
JOEY: Really? It sounds exactly the same to me.	JOEY: T'es sûre? Pourtant, moi je trouve que c'est exactement pareil.
PHOEBE: It does, really? [. . .] All right, let just try it again. Really listen. [. . .]	PHOEBE: Tu trouves que c'est pareil? [. . .] Attends, on va réessayer, mais cette fois écoute. [. . .]
JOEY: [mimics Phoebe's French words]	JOEY: [mimics Phoebe's Spanish words]
PHOEBE: Oh, mon Dieu!	PHOEBE: ¡Oh, dios mío!
JOEY: [mimics Phoebe's French words]	JOEY: [mimics Phoebe's Spanish words]

5.7. Interlanguage, Errors and Difficulties when Speaking Other Language

Speakers' interventions in a foreign language may present an interlanguage or the realisation of a production with phonological, grammatical, and semantic alterations with respect to the standard production, until the language is established at the native or an equivalent level of proficiency (Han 2009). As shown in Figure 10, there are two ways in which the translated scenes of interlanguage and difficulties in speaking a language can be reproduced: the application of case T1, scenes containing the same interlanguage and difficulties using the L3 of T1, or the application of case T2, with the same interlanguage use and difficulties using a different foreign language. Solutions to interlanguage translation and difficulties in speaking a language involving translation into L2 include switching to a situation where it is common to raise an objection or ask for clarification and naturalising or adapting the excerpt to the production of a native speaker.

In *La famille Bélier* (*The Bélier Family*) (Lartigau 2014), the segment which depicts some difficulties in pronouncing sounds of the Spanish language in the Spanish class is transferred into the German version. A similar mechanism in which the L3 is replaced by another language is applied in the series *Scrubs* (Lawrence 2001), season 3, episode 2, in which the character J.D. imagines he has a good command of Spanish in order to impersonate Carla and thus benefits from the relationship she has with the janitor, but by

speaking incorrectly he causes the latter to find out. In the Spanish and Spanish from South America versions, the language that Carla speaks and J.D. tries to learn fruitlessly is Italian and Portuguese, respectively.
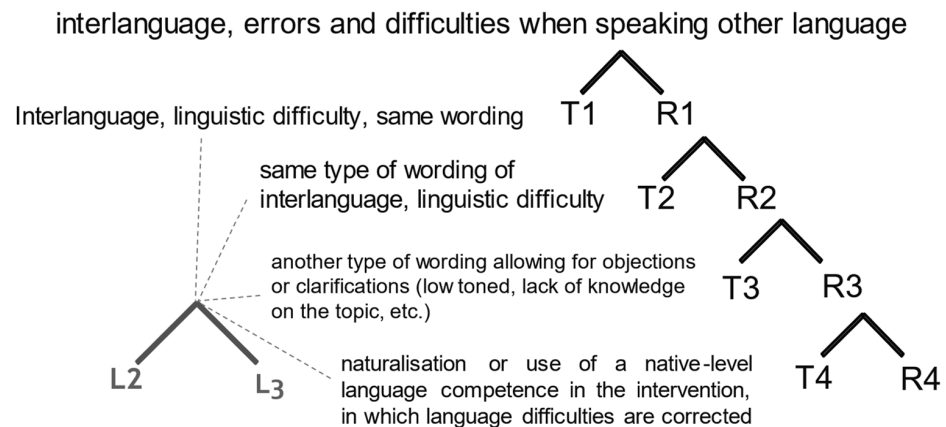

Figure 10. Distribution of solutions for the form of interlanguage and errors and difficulties.

In parallel, in the Spanish versions of *La famille Bélier* (*The Bélier Family*) (Lartigau 2014) and *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) (Schrader 2016), the segments with difficulties in speaking another language, such as the pronunciation in the Spanish class, or the message in German to wish them good luck in their new home that Stefan Zweig's American editor wants to convey, are adapted as interventions in which someone speaks at a volume that cannot be heard clearly, or in which someone is uncertain about what he is saying and another participant intervenes to point out or inform about it. In other cases, such as the scenes in *Vor der Morgenröte* (*Stefan Zweig: Farewell to Europe*) (Schrader 2016), in which Stefan and Lotte Zweig address native speakers, using the main language of the translation, L2 Spanish, these segments are reformulated by correcting these errors.

5.8. Interlingual Wordplay

Situations of language contact can also give rise to phenomena such as interlingual wordplay, a procedure in which homonymous terms or mistranslations that have different meanings depending on the reference language are brought into relation to each other (Delabastita 2005). There are two main solutions for addressing cross-linguistic puns in the translated versions. One solution is to keep the pun, which can be accomplished either by repeating the same term(s) in L3 which has a double reference in L1, or by adapting the term(s) in L3 which has a double reference to the L2 code. Alternatively, the pun can be replaced by another form of content that allows a logical continuity to be maintained in the discourse (see Figure 11).
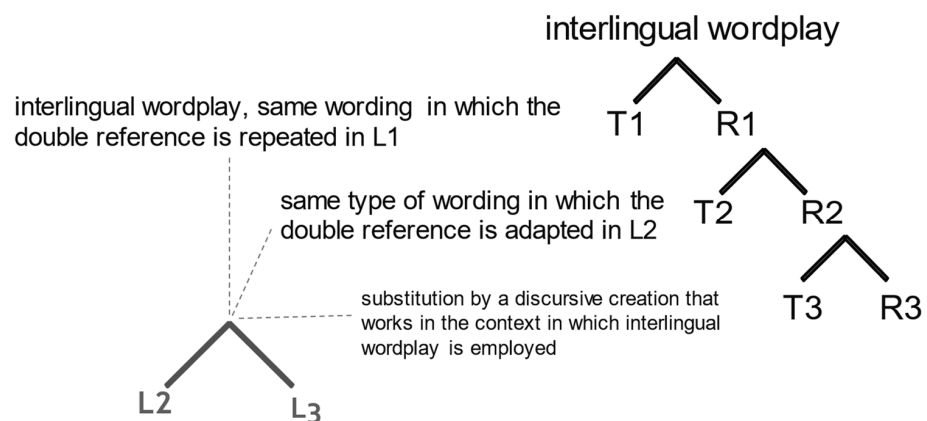

Figure 11. Distribution of solutions for the form of interlingual wordplay.

The pun in the scene from *Modern Family* (Levitan and Lloyd 2009), season 1, episode 5, between several Spanish proper names and names of infectious diseases is retained in the Spanish version, but adapted in the German and French versions through the use of nouns that have a Spanish-like ending where the names present a different formulation in L2 (Example 12). The same is carried out for the puns in the scene from *Rush Hour 3* (Ratner 2007) between various Chinese proper names and personal pronouns and the scene from *Demain tout commence* (*Two Is a Family*) (Gélin 2016) and the manner in which the British English name for underground is pronounced. These are adapted using personal pronouns and references from the respective language versions.

In contrast to these examples, a wordplay substitution can be found in the Spanish version of another one of the puns that appear in *Modern Family*, season 4, episode 19, which shows a confusion in the way of expressing being embarrassed in Spanish. Since the segment stops using two languages, the translation in this case is carried out by changing it to a comment about the attention that the son pays to his parents (Example 13).

Example 12. *Modern Family* scene. T1, same wording (Spanish), and T2, same type of wording (German and French) of interlingual wordplay.

Modern Family. Season 5, Episode 1 **TCR: 10:20**			
T1	**T2-Spanish**	**T2-German**	**T2-French**
GLORIA: Okay, Manny, remember, as soon as you land, watch out for Malaria.	GLORIA: Manny, acuérdate, nada más aterrizar, cuidadito con Malaria.	GLORIA: Okay, Manny, denk dran, sobald du gelandet bist, hältst du nach Malaria Ausschau.	GLORIA: Dès que tu récupères ta valise, tu sors, et là la Malaria sera sur place pour t'accueillir.
MANNY: Why? I got a shot for that. […]	MANNY: ¿Por qué? Me he vacunado. […]	MANNY: Wieso? Dagegen gibt's doch Tabletten! […]	MANNY: La Malaria? Mais attends, j'ai été vacciné. […]
GLORIA: No, I'm talking about your cousin Malaria. She's coming to pick you up, but she might have Rubella.	GLORIA: Es tu prima Malaria. Va a ir a recogerte pero puede que vaya con Rubeola.	GLORIA: Nein, deine Cousine Malaria. Aber sie holt dich ab. Vielleicht hat sie Ebola.	GLORIA: Mais non, ta cousine Malaria. C'est elle qui passera te récupérer, avec sa petite Berola.
MANNY: What?	MANNY: ¿Qué?	MANNY: Was?	MANNY: Quoi?
GLORIA: That's her daughter. But make room in the car because she could have diphtheria.	GLORIA: Su hija. Pero deja hueco en el coche, podría tener difteria.	GLORIA: Das ist ihre Tochter, aber lass im Auto Platz zwischen euch wegen Diphtherie.	GLORIA: C'est le nom de sa fille. Mets-toi devant en voiture pour éviter la méchante peste.
MANNY: Who's diphtheria?	MANNY: ¿Qué es difteria?	MANNY: Wer ist Diphtherie?	MANNY: C'est sa deuxième fille?
GLORIA: Ay, Manny, diphtheria is a disease. That's why I want you to be apart from her in the car.	GLORIA: Ay, Manny, difteria es una enfermedad, por eso quiero que te separes de ella en el coche.	GLORIA: Ay, Manny, Diphtherie ist eine Krankheit! Deswegen möchte ich, dass du im Auto Abstand hältst.	GLORIA: Oh, Manny, la peste est une maladie. C'est pour ça que tu ne dois pas t'asseoir à côté d'elle.

Example 13. *Modern Family* scene. T3 Interlingual wordplay substitution by a contextualized discursive creation.

Modern Family. Season 4, Episode 19 **TCR: 02:08**	
T1	**T2-Spanish**
GLORIA: ¿Quién es el hombre más hermoso de esta casa? Ay, perdón, ¿quién es el otro hombre más hermoso de esta casa? Manny?	GLORIA: ¿Quién es el hombre más hermoso de esta casa? Ay, perdón, ¿quién es el otro hombre más hermoso de esta casa? ¿Manny?
MANNY: Huh?	MANNY: ¿Eh?
GLORIA: I am telling you how handsome you are.	GLORIA: Estoy diciéndote lo guapo que eres.

MANNY: Oh. Well, next time, tell me in English so I don't miss it.	MANNY: Ah, pues la próxima vez háblame más alto.
GLORIA: You're forgetting all your Spanish. You never practice.	GLORIA: No, no es eso es que no me escuchas.
MANNY: Perdóname, mami, soy embarazada.	MANNY: Perdóname, mami, estaré más atento.
GLORIA: You just told me that you're pregnant.	GLORIA: Es que me ignoras, Manny.

6. Conclusions

In this study, we have undertaken an examination of the forms and functions that multilingualism can play in audiovisual texts and the solutions employed for their translation into different language versions. By collecting and analysing a selection of scenes from films and series that incorporate linguistic diversity for a particular purpose, it has been found that L3 can be used in the plot with the main forms of convergence and divergence, code-switching, interlanguage, interlingual wordplay, repetition, learning of terms, interpretation and a secret code. These forms, in turn, give rise to a number of derived functions, both common and specific. At the same time, we have demonstrated the applicability of the binary branching model for determining translation solutions when textual forms are established as elements of analysis. Five types of solutions emerge as recurring options in the case groups: using the same wording, using the same type of wording by coding it in another language, using a non-linguistic type of coding through another mechanism, not using coding based on a plot motif and replacing the instance with a different content. Changing the approach to the analysis of L3 translation from a type in itself and its translation possibilities and switching to a variable that can be applied in the reproduction of a form allows for a more systematic identification of the translation process underlying these textual units. Translation behaviours, which may appear to be case-specific and unjustified, are in fact shown to be attempts to achieve a similar purpose. In instances where language-based approaches are not feasible, translation solutions resort to other mechanisms to achieve the same coded communication form. An unintelligible mode of enunciation is used as an alternative in the interpretation and secret code forms. Similarly, mutual understanding may render coding unnecessary in convergence and divergence with intercomprehension. Likewise, the absence of coding may be justified by other plot reasons, such as a disagreement or a direct way of speaking. Moreover, the reformulation of interventions can also serve to replace an interpretation, as well as to continue instances of repetition and interlanguage. Despite what has been previously stated, L3 forms and functions are a significant variable in the analysis and translation of linguistic variation, as well as a component involved in establishing the relationship between L1 and L3, and between L2 and L3. However, it is important to note that there are other determining factors that influence the treatment of multilingualism. These factors are those identified as L3 variables (Zabalbeascoa 2012; Voellmer 2014), quantity and frequency of use at the macro-textual level, visibility, familiarity, informational content and type of joke when used for comic purposes.

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