



**Jornades de Foment de la Investigació**

**LINGUISTIC  
DIVERSITY  
IN SPANISH  
IMMIGRATION  
FILMS. A  
TRANSLATIONAL  
APPROACH**

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## OBJECTIVES

- To describe how multilingualism is tackled in cinema productions, by using a corpus of *polyglot* Spanish films
- To identify a set of *strategies* by which foreign languages are conveyed to the original Spanish audience when these languages appear in the original film

### Specific objectives

- To select a representative corpus of Spanish polyglot films released in Spain in the last two decades on DVD
- To analyse these films from a micro-textual, descriptive point of view, by identifying all samples in which immigrants communicate
- To generate a taxonomy of identified translation strategies, like self-translation, liaison interpreting, voice-over, subtitling, and no-translation
- To draw conclusions on the use of the various strategies employed, which may bring up additional considerations on the way in which plurilingualism is handled in Spanish polyglot films

## HYPOTHESES

- The number of polyglot films that deal with immigration issues in Spain will show an upward trend over the last two decades
- 
- More domesticating strategies than foreignising strategies will be found in the translation of foreign languages appearing on these films

## METHODOLOGY

This research project has been developed using descriptive and empirical methodology:

- Selecting a representative corpus
- Watching the films and selecting samples
- Defining a taxonomy of translation strategies of foreign dialogues in the original films

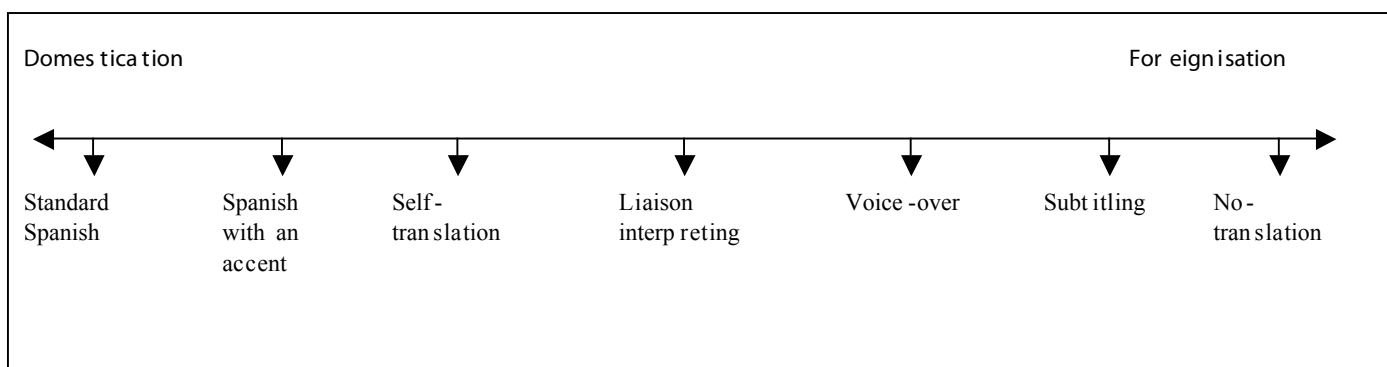


Figure 1. A continuum of translation strategies in polyglot films.

## CORPUS

Spanish polyglot films starring immigrant characters released on DVD in Spain in the last 20 years:

- Bajarse al moro* (Fernando Colomo, 1989).
- Las cartas de Alou* (Montxo Armendáriz, 1990).
- Bwana* (Imanol Uribe, 1996).
- Susanna* (Antonio Chavarrías, 1996).
- Saïd* (Llorenç Soler, 1998).

*Pídele cuentas al rey* (José Antonio Quirós, 1999).  
*Salvajes* (Carlos Molinero, 2001).  
*A mi madre le gustan las mujeres* (Daniela Fejerman and Inés París, 2002).  
*El traje* (Alberto Rodríguez, 2002).  
*Poniente* (Chus Gutiérrez, 2002).  
*Tapas* (José Corbacho and Juan Cruz, 2005).  
*El próximo Oriente* (Fernando Colomo, 2006).  
*Fuerte Apache* (Jaume Mateu-Adrover, 2007).

## CONCLUSIONS

- Concerning the corpus selection:
  - Spanish productions released in Madrid:  
432/3464, or **12.5 %** → A very low percentage
  - Spanish films containing immigrant characters:  
39/432, or **9%** → An even lower percentage
  - Spanish films dealing with the immigration issue released in DVD format:  
25/39, or about **64%** → Some interest in this subgenre in the domestic market
- Concerning the translation strategies:
  - No clear trend in the use of translation strategies in Spanish polyglot films.
  - The norm seems to be the use of two strategies:
    - Spanish with an accent (12 films), a relatively domesticating strategy
    - No translation (9 films), an absolutely foreignising strategy.
  - Voice-over is not used at all as a translation strategy.

**APPENDIX 1**

Time Period (1st Semester 1989-2009)	35mm Films Released in Madrid	35mm Spanish Films Released in Madrid	35mm Spanish Films, Possibly Depicting Immigrants, Released in Madrid	Spanish Films, Possibly Depicting Immigrants, Available on DVD
1989	134	16	2	2
1990	143	16	1	1
1991	128	13	1	0
1992	125	14	2	0
1993	120	14	2	1
1994	131	13	1	0
1995	156	19	1	0
1996	159	23	2	1
1997	184	25	2	0
1998	192	19	3	1
1999	105	18	2	1
2000	203	24	2	1
2001	193	31	3	2
2002	199	33	2	2
2003	221	27	3	3
2004	200	31	0	0
2005	200	22	4	4
2006	231	24	2	2
2007	233	27	2	2
2008	207	23	2	2
2009	Data not yet available	Data not yet available	Data not yet available	Data not yet available
<b>Total</b>	<b>3464</b>	<b>432</b>	<b>39</b>	<b>25</b>

APPENDIX 2

