

AGENCIA ESTATAL DE INVESTIGACIÓN - Convocatorias 2018
Proyectos de I+D de GENERACIÓN DE CONOCIMIENTO y Proyectos de I+D+i RETOS INVESTIGACIÓN

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IMPORTANT – The research proposal cannot exceed 20 pages. Instructions to fill this document are available in the website. If the project cost exceeds 100.000,00 €, this document must be filled in English.

IP 1 (Nombre y apellidos): Patricio Zabalbeascoa Terran (PZT)

IP 2 (Nombre y apellidos):

Equipo Investigador: Montse Corrius Gimbert (MCG), Eva Espasa Borràs (EEB), Miquel Pujol Tubau (MPT), Laura Santamaria Guinot (LSG).

Miembros Plan de Trabajo: Eva García Pinós (EGP), Sonia González Cruz (SGC), Sofía Iberg Hidalgo (SIH), Dra. Anjana Martínez Tejerina (AMT), Guillermo Parra López (GPL), Dra. Stavroula Sokoli (SSK)

TÍTULO DEL PROYECTO (ACRÓNIMO): El multilingüismo de la ficción audiovisual y sus traducciones para España en plataformas digitales: (MUFiTAVi).

TITLE OF THE PROJECT (ACRONYM): Multilingualism in Audiovisual Fiction and its Translations for Spain on Digital Platforms (MUFiTAVi)

1. PROPUESTA CIENTÍFICA - SCIENTIFIC PROPOSAL

1. SCIENTIFIC PROPOSAL

1.1. Summary Introduction:

A great many texts, written and audiovisual (AV), are not restricted to a single language, and certainly not a single language variety (of use or user or by temporary constraints). A large number of films and television series—and written literature—display more than one (type of) language (a standard version of English plus others), by including different languages or significant linguistic variations (diatopic, diastratic, diaphasic, diachronic, or even made-up languages). The translation of such texts poses certain challenges, since language variation can fulfil certain functions (stylistic, narrative, pragmatic, discursive, etc.), just as other textual elements do. These texts are mostly referred to as multilingual.

The MUFiTAVi project aims to describe the reality of the translation of multilingual TV series. We aim to discover professional and social practices along with the norms and criteria of this specific translation challenge. We will analyse TV series translated in Spain from the beginning of the new millennium onward, in order to compare the norms and tendencies when rendering linguistic diversity for dubbing and subtitling. We will deal with translations from English (because of its prevalence in the audiovisual markets), and into Spanish and Catalan (the target languages of the academic, professional and social context of the research team). The project will pay special attention to gathering a representative number of samples of how the phenomenon of multilingualism has been dealt with in 21st-century TV series. We do not intend to restrict the number of language varieties that constitute the “third language,” i.e. the variety that is not the source or target language, since this project intends to analyse the functions of this variety in order to deal with the related criteria for its translation. We will also study the case whereby the presence of the “other” language happens to be exactly the same language as the main target language for the translation (e.g., US English-language films with utterances in Spanish, and their dubbed or subtitled versions for Spain). Thus, we aim to provide reliable data for refining existing theoretical

models of multilingualism in audiovisual translation, and to compare tendencies across translation types.

The MUFiTAVi project will create a consultable database of 300 entries, resulting from about 3,000 hours of TV series, over a range of at least 10 different series, available on internet TV platforms during 2019, where excerpts from multilingual TV series (e.g., *Breaking Bad*, *The Wire*, *Dexter*, *Modern Family*) will be spotted and transcribed, allowing users to search languages and language variations with a range of translation options. This will be a useful tool at several levels, complementing the results of the Trafilm project, offering quantitative and qualitative data for research, and providing a new didactic resource for translator training and foreign language learning. Finally, it will provide guidance and assistance for translators faced with multilingual dialogues to translate, providing them with options and suggestions resulting from empirical studies.

The project team has a solid theoretical basis, given the number and quality of scientific publications written by members of the project. It aims to validate and further refine the theory by describing and analysing a rich collection of data. It also intends to provide useful material resources, such as the consultable database and a set of guidelines for translators, trainers and trainees.

KEY WORDS: AVT (audiovisual translation), multilingual texts, L3 (third language), linguistic varieties, dubbing, subtitling, film, audiodescription.

1.2. MUFiTAVI Project Team:

The MUFiTAVi team is composed essentially of the researchers who worked on the Trafilm project (M. Corrius, E. Espasa, P. Zabalbeascoa, L. Santamaria, M. Pujol, S. Sokoli, G. Parra) with addition of researchers who are also part of the newly formed GEDIT research group as the UPF, like PZT himself, namely Dr. A. Martínez (AMT), and E. García (EGP), with valuable contributions expected from PhD students under the supervision of PZT, in close relation to the topic and aims of this project, GPL, SIH, and SGC.

Research team:

1. PZT, PI for this project proposal, is Catedrático, C.U. (full professor) for UPF, where he has worked since 1994, senior lecturer (profesor titular, T.U.) from 1997-2017. He has published widely and internationally in his areas of expertise within translation, namely, theory, AVT, and humour. He has ample experience in topics like the one proposed for this Project, both in publications and research project participation, including PI responsibilities. The first member of his department (90 teachers and reserachers) to be made full professor over the last 10 years.
2. MCG, Montse Corrius is a Senior lecturer (profesora titular) at UVic-UCC, who has a long track record of excellent research, most notably, for the purpose of this application, she is the PI of Trafilm, the project that many names in this proposal are a part of, and the project that serves as the inspiration, motivation and best justification for applying for a new project. She has a number of key published papers which are cited in our field of research as essential.
3. EEB, Eva Espasa, is a Senior Lecturer at UVic-UCC. She has published and lectured extensively on audiovisual translation, gender studies and theatre translation. EEB is the coordinator of the research group TRACTE (Audiovisual Translation, Communication and Place, SGR 2017, 481 GRC) and has been co-PI for TRAFILM. She shares a lot with MCG, their university, many of their research interests and projects, and some important publications, as well as the same university category and seniority.
4. LSG, Laura Santamaria is a Senior Lecturer (profesora titular) for the Translation Department at Universitat Autònoma de Barcelona. She also an active member of the Trafilm project until the end of 2018. Her research area is in audiovisual and media translation, specialized in cultural issues that pose problems for translation, particularly in the cinema. She has served as Dean for the School of Translation and Interpreting at her University.

5. MPT, Miquel Pujol has consolidated his tenure (profesor agregado) at UVic-UCC since he completed his doctoral studies, and, like PZT, EEB, MCG, and LSG, is also currently working actively in the final stages of the Trafilm Project, for which he has contributed with the publication of some important papers that will be very useful to our new project proposal, and MPT has read numerous papers at international conferences in the area of translation studies, audiovisual translation and transmedia studies, a topic that is MPT's speciality.

Interdisciplinarity of the team:

- Montse Corrius: gender, accessibility and lexicography.
- Eva Espasa: gender, accessibility and drama.
- Miquel Pujol: videogames and transmedia.
- Laura Santamaria: cultural studies.
- Patrick Zabalbeascoa: humor studies.

1.2.1. Team members' experience as Principal Investigators (PI) and researchers.

1. Trafilm Project (La traducción de filmes multilingües en España). EEB and MCG (co-PIs), MPT, PZT, LSG, SSK, GPL (researchers). FFI2014-55952-P. Funded by the Ministry for Science & Innovation. Dates 01/01/2015 - 31/12/2018. Grant, 26,000.00 euros.
2. ClipFlair Project. PZT (PI), SSK (Project Manager and researcher): Ref: 519085-LLP-1-2011-1-ES-KA2-KA2MP. Funded by: European Parliament. Dates: 01/12/2011-01/06/2014. Grant, in euros: 499,000.00.
3. Subtitling and Language Learning Project. PZT (PI for Spain), SSK, researcher: Ref: 504737-LLP-1-2009-1-FI-KA. PI for the Coordinated Project: Y. Gambier. Funded by: The Commission of the European Community. Dates: 01/11/2009-31/10/2012. Grant, in euros: 48,000 euros for Spain. Total for the coordinated Project 230,000 euros.
4. La traducción del diálogo ficcional. Textos literarios y textos multimodales Project. PI: J. Brumme. PZT (researcher): Ref: FFI2010-16783. Funded by: Spanish Ministry for Science and Innovation. Dates: 01/01/2011-31/12/2013. Grant, in euros: 57,000.
5. Nuevos discursos para nuevas audiencias: la divulgación de conocimientos especializados en los medios audiovisuales. NUDNUA Project. LSG (researcher): Ref: FFI2008-00131 PI: M. Bassols. Funded by: Spanish Ministry for Science and Innovation. Dates: 01/01/2009-31/12/2011 Grant, in euros: 24,200.00.
6. La oralidad fingida: descripción y traducción Project. PZT (researcher, PI J. Brumme): Ref: HUM2007-62745/FILO. Funded by: Spanish Ministry for Science and Technology. Dates: 01/10/2007 - 30/09/2010. Grant, in euros: 22,990.00.
7. Nuevos discursos audiovisuales para nuevas exigencias sociales Project. LSG (researcher, PI A. M. Torrent): Ref: HUM2005-05592. Funded by: Spanish Ministry for Science and Education. Dates: 13/12/2005-13/12/2008. Grant, in euros: 19,040.00.
8. Technologies per a l'accessibilitat audiovisual: audiodescripció i subtitulació Project. PI's both MCG and EEB. Ref: CR100323/2010EQUIP006. Funded by: Universitat de Vic/Empresa Anglatènic. Dates: 01/05/2010-20/12/2010. Grant, in euros: 6,148.00.
9. Gènere i accessibilitat Project Ref: U-44/10 MCG and EEB (researcher, PI: F. Bartrina). Funded by: Institut Català de les Dones. Dates: 01/01/2010-30/12/2011. Grant, in euros: 5,386.00.
10. Dones i Ceguesa a Catalunya [audiovisual Project] MCG (PI) and EEB (researcher). Ref: 13/71/2010. Funded by: Generalitat de Catalunya. Departament de Benestar Social i Família. Centre d'Estudis Sanitaris i Socials (CESS). Dates: 01/09/2013-30/11/2013. Grant, in euros: 3,000.00.

1.2.2. Research Group memberships and participations:

1. PZT: Ref: 2009SGR771. Title: Consolidated Research Group CEDIT (Centre d'Estudis de Discurs i Traducció). PI: V. Alsina. Funded by: Agència de Gestió d'Ajuts Universitaris i de Recerca. Dates: 29/09/2009 - 31/12/2013. Grant, in euros: 40,800.00.

2. EEB: coordinator of the research group TRACTE (Audiovisual Translation, Communication and Place, SGR 2017, 481 GRC). MCG and MPT are also members of this research group. MCG and MPT are also members of TRACTE.

1.2.3. Research Plan participants:

Stavroula Sokoli, PhD, (SSK) is highly qualified as a research project manager with ample international experience and prestige, even in projects that are very closely related to this project (Trafilm, Clipflair, LeViS). She has a record of close collaboration with various other members of this project for more than a decade, including international projects and co-authored papers in prestigious journals. Sokoli is essential to the success of the project given the array of tasks she can help with, namely, project management, database building, and descriptive studies (tasks, MA2-4, Db1-8, Pu1-3). She is an active translator for Netflix.

SSK is a researcher in AVT and Language Learning. She has initiated and coordinated the EU-funded projects [Learning via Subtitling](#) (2006-2008) and [ClipFlair](#), Foreign Language Learning through Interactive Revoicing and Captioning of Clips (2011-2014). She is involved in numerous national and EU-funded projects, including the [Academic and Research Excellence Initiative](#) in Greece and the project [MOOCs for University Students on the Move in Europe](#) (2015-2017). Stavroula teaches Spanish at the Hellenic Open University and gives subtitling courses at the Universitat Pompeu Fabra and the Universitat Autònoma de Barcelona, besides her work as a freelance subtitler and interpreter.

<https://independent.academia.edu/StavroulaSokoli>

<https://www.linkedin.com/in/sokoli/>

Anjana Martínez, PhD (AMT) is a highly qualified professional audiovisual translator and trainer, with ample experience in both of these areas, as well as experience in research and academic publications, including a book that is very closely related to the topic of this project. She is a necessary asset to the project for tasks related to clip selection and analysis (tasks Db1-4, Db6, and Db8), also task Tr1 focusing on the comic factor and its analysis, Tr2, given her experience in studying gender issues, and, given her academic profile task Pu3, too. AMT completed her PhD on Audiovisual Translation in 2008 and has been teaching Translation and Subtitling at UPF since 2009. She also works as an external tutor and evaluator for other universities like UAB and UOC. She has worked as a freelance translator specialized in subtitling for over ten years. She is also a member of the research group GEDIT and her lines of research are dubbing, subtitling, accesibility and humour. Most important publications:

2016. *El doblaje de los juegos de palabras*. (The dubbing of wordplay) Barcelona: Ed. UOC. With Samantha Sánchez. (In press). "El doblaje de acentos extranjeros y regionales en Los Simpson". (eds.) M. Pérez L. de Heredia and Dr. I. de Higes Andino, *MonTI Special Issue 4. Multilingualism and representation of identities in audiovisual texts*.

2014. "Subtitling Film Festivals". In *Trans: Revista de Traductología* 18.

http://www.trans.uma.es/Trans_18/Trans18_215-225_art5.pdf

2012. "La interacción de los códigos en doblaje: juegos de palabras y restricciones visuales". In *MonTI 4. Multidisciplinarietà en traducción audiovisual*. Rosa Agost, Elena Di Giovanni, Pilar Orero (eds.). 155-180.

2012. "Investigar a los Hermanos Marx: juegos de palabras, humor y doblaje". (ed.) J. Martínez Sierra *Fotografía de la investigación doctoral en traducción audiovisual*. Madrid: Bohodón ediciones. 69-82.

With E. Bartoll. 2010. "Position of subtitles for the deaf and hard of hearing (SDH)". In *Listening to Subtitles: Subtitles for the Deaf and Hard of Hearing*. Pilar Orero y Anna Matamala (eds). Viena: Peter Lang. 69-86.

2008. "Análisis contrastivo de la subtitulación vista desde dos prismas: el descriptivismo y el prescriptivismo". In *Jostrans*. 9. http://www.iostrans.org/issue09/art_tejerina.php.

2008. "El tamaño importa y la posición también. Estudio piloto sobre el formato de los subtítulos para sordos". (eds.) Á. Pérez & R. Vizcaíno *ULISES y la comunidad sorda*:



Hacia el desarrollo de tecnologías comunicativas para la igualdad de oportunidades.,

Madrid: Observatorio de las Realidades Sociales y de la Comunicación. 85-92.

2008. "La traducción de la paronimia en las versiones doblada (1965) y subtitulada (2003) de Sopa de ganso (Duck Soup, 1933)". In *Películas antiguas, subtítulos nuevos. Análisis diacrónico de la traducción audiovisual*. J. D. Sanderson (ed.). Uni Alicante. 81-93.

Guillermo Parra (GPL) is about to finish his PhD on a topic closely related to this project (L3 theory applied to the study of the linguistic profile of characters speaking under the influence of alcohol and/or drugs). He was already a researcher for Trafilm, like many other members of our team. He has received an award for university teaching excellence, he is an active audiovisual translator (including several series for Netflix), and works actively internationally (England, Scotland). His contribution to the project is much needed in areas where he can provide valuable support, which is most of them, in particular: tasks Ma3-4, Db1-6, Tr1 in certain key aspects (see Tables 1 and 2 of the Schedule).

Sonia González (SGC) is close to completing her PhD, which is related to the topic of the Project. She holds a PhD grant (FI-AGAUR) in our UPF translation department. Her background enables her to contribute important work in collecting data, systematizing it, and providing descriptive analyses on complex AVT samples. Her work will be particularly valuable in Db1-3 which requires a large team of contributors to complete this task properly, as stated in Objectives 1-3.

In 2014 she graduated in English Studies, specializing in Translation, at the University of Oviedo. She obtained her Master's degree in Translation, Interpretation and Intercultural Studies at the Universitat Autònoma de Barcelona. During her master's degree studies in 2015, she did external internships as a subtitler for the Center for Contemporary Culture of Barcelona. Her PhD is on the use of subtitling in translator training. spoken at various national and international translation schools and conferences: Audiovisual Translation Summer School (University College London); Translation Studies Doctoral and Teacher Training Summer School (Piran, Slovenia); VI Congress of the Spanish Society of Modern Languages, (Seville); VIII International Congress of the Iberian Association of Translation and Interpretation Studies (AIETI 8, University of Alcalá); Translation Research-Translator Training (Pazmany Peter Catholic University, Budapest); III Congress in Science and Translation (University of Córdoba). She has also participated as a volunteer in the organization of the 2016 TaCo conferences: Taboo Humo (u) r and Trafilm 2017. Among her most outstanding publications are: González Cruz, Sonia. (2015). The subtitling of conferences: the translation of the spontaneous oral discourse (Final Master's Project); González Cruz, Sonia. (2016) "The use of active interlinguistic subtitling in general translation programs" in Proceedings VI Spanish Society of Modern Languages Congress; González Cruz, Sonia. (2017) "A Didactic Proposal for Assessing Subtitling Tasks in General Translation Curricula"; in: Ortega Arjonilla, E. (dir.) On the practice of translation and interpretation today, Comares editorial.

Sofia Iberg (SIH) is in her third year of her doctoral dissertation on L3 AVT in *Narcos*, closely related the topic of the Project, and she has published on the topic. She has specific training in translation studies (CETRA 2018). She will provide valuable work for a number tasks, in particular: Db1-3, like most of the team, Ma2-3, and Tr1 & Tr3.

Eva García Pinós (EGP) is about to complete her PhD in translation studies and holds a grant. Related to the topic of this Project proposal she has published (among others) 2017 «Humor and Linguistic Variation in Bienvenue chez les Ch'tis: The Catalan and Spanish Case». (eds.). PZT; Martínez, J. *Monografías de Traducción e Interpretación 9: La traducción del humor*. Universidad de Alicante.

2016 with Bernal Gallén, E.; and Milà-García, Alba. «La gràcia és al final: la col·loquialització dels compostos cultes». En Observatori de Neologia (ed.). Mots d'avui, mots de demà. Barcelona: Institut de Lingüística Aplicada – Universitat Pompeu Fabra. 73-85.

1.3. Objectives (Oj1-6):

- Oj1. Create **(1a)** a **database** from selected scenes of about 3,000 screening hours spanning no less than 10 series; and **(1b)** a theoretical and conceptual framework in order to achieve the other objectives with a solid empirical base, to build on the work done by Trafilm (in particular its database and conceptual framework and methodology) for feature films (box-office hits) and to complement it.
- Oj2. Propose a **richer taxonomy** (than the present state of the art) of different ways of reflecting linguistic diversity and multilingualism in works of fiction as well as their dubbed versions, subtitles, audio descriptions; i.e., develop a taxonomy of types of L3 (linguistic manifestations distinct from the language perceived as the main one, or L1) and of types of combinations that can be found (or proposed, on the basis of research results) between L1 and L3 (or among combinations of different L3s) in the original version (VO or ST), and between L2 and the L3 that accompany it in the dubbed, subtitled and audiodescribed versions (or among combinations of different L3s). To this end, we will be looking for **the largest possible number of different cases** regardless of trends or norms, verifying the great wealth of different possibilities that exist before setting out to discover the dominant tendencies. Development of the theoretical framework and concepts or terms that may be necessary.
- Oj3. Carry out a **descriptive study** of TV series shown on the internet (available in Spain in 2019), with English as the main language (L1), and which combine English with other language forms (L3), with special interest for the combination L1-English with an L3 that is either Spanish or Catalan coupled with their translated forms (especially L2-Spanish), dubbed, subtitled, or audiodescribed.
- Oj4. **Discover and describe** dominant **trends** for the case that Spanish is the L3 of the source text (ST), the minority language with respect to the L1, the main one; and at same time L2 (main language of the target text TT, or translation) is also Spanish (or Catalan) in order to see if the distinction between the main language and the minority language(s) is maintained or not, or not, and how, and what the consequences or effects might be.
- Oj5. Search for strategies and **techniques used in the translations** in order to render the multilingual fragments of the series of digital platforms (internet TV) that (do not) achieve equivalence in the reflection of certain stereotypes. Our interest in stereotypes focuses on the following areas: **gender** (treatment of women, social relationships between genders, feminist discourses ...), **social condition** (class) (e.g., "immigrant class" contrasted with traveler, businessperson, or tourist) typical **fictional characters** (the hero, the villain, the victim, the beloved, the buffoon), moments and turns in the **narrative**, **humoristic** elements, **character portrayal** strategies, **stereotyped dialogues or dialogue patterns**, **cultural identities and drama sceneries** according to popular stereotyped perceptions of places, anonymous individuals and well-known characters.
- Oj6. Obtain the help and **complicity of the professional and training sector in AVT** to feed the database and provide testimonies of the translators themselves. **Produce materials** that are relevant and useful to professional translators and Higher Education Institutions. Create disclosure documentation and dissemination of the most relevant findings and conclusions.

1.4. Hypotheses (Hy1-5):

- Hy1. Language variation (L1 + L3) is an integral part of scriptwriting in fictional TV series, the producers and directors have particular motivations for including different language combinations, diegetic (intratextual) translation, instances of code-switching, pidgins, nonnative levels of language use, constructed languages, etc. The question related to this hypothesis is how are such motivations and intentions maintained or changed in translation?

- Hy2. Language variation (L1 + L3) has undergone remarkable growth since the early 2000's with films like *Inglourious Basterds* taking multilingualism away from intellectual elites and offering it to mass audiences. This trend has culminated in a shift from small cinemas to television, coinciding with globalised, digital, internet television. The related research question is how is translation affected by this trend, both in its professional dimension, especially for the case of Spain, and its theoretical models?
- Hy3. Language variation (L1 + L3) can be related to specific aspects of the overall effect of a TV series, just as for a feature film; in particular we are interested in finding relationships and interplay between language variation (L1 + L3) and stereotypes, and within stereotypes:
- (i) gender issues and the depiction of (foreign, immigrant, bilingual, diglossic...) women through the technique of resorting to L3 utterances.
 - (ii) the creation of humour, and its relationship to certain types of discourse and identities.
 - (iii) the creation of certain types (stereotypes) of fictional characters (e.g., villains, buffoons, tormented characters).
- Hy4. Language variation (L1 + L3) poses a wide range of problems depending on the relationship between L1 and L3 (historical, cultural, ideological, linguistic, etc.) but also for the purpose of translation, i.e., between L3 and L2, or different languages with L3 status (L3 is not a language but a concept of the presence of language forms which are distinguishable from the main language of any text). In this respect one combination stands out as different to all others: when L3ST (a language other than the main language in the Source Text, or text-to-be-translated) happens to coincide with the L2 (the main language of the translation). For this hypothesis, we will focus on Spanish (and its many dialects and regionalisms) as it appears in L1-English-language productions shown on internet television (e.g., Netflix, HBO) in relation to how they are translated (dubbed, subtitled, audiodescribed, SDHH) for Spain.
- Hy5. The total amount of different ways of portraying multilingualism in TV fiction is quite considerable, and although a number of techniques and strategies have been reported in the literature, there is still room to find more. This number for ST portrayal of multilingualism must be complemented by finding the range of different types of solutions within translation in its various forms (dubbing, subtitling, and accessibility formats).

1.5. Methodology: descriptive analysis, database building and discursive translational analysis focused on the concept of stereotypes as portrayed by L3.

1. **Descriptive, quantitative methods** used for the Trafilm database and take advantage of the resources and materials it leaves in its wake, especially in the part of the quantitative and taxonomic study. Among other results, Trafilm has produced a guide for researchers that outlines and explains the variables of L3 translation,
2. **Criteria for building the MUFITAVi database:** 3,000 hours of TV series for at least 10 different series available to subscribers on Netflix, Movistar TV or HBO during 2019, regardless of their production year; popular series according to the criteria of having been awarded or labeled as popular by the streaming platform. Series that are described or announced as potentially displaying a considerable amount of L3 (e.g., in the title or synopsis, or viewer's remarks, or series reviews), e.g., *Jane the Virgin* or *Modern Family*. By the same selection method we will also include in the study series that display a much lesser degree of L3 language variation (e.g., *Fargo*) to see whether the amount and density of L3 might affect the nature of stereotype portrayal.
3. **Analytical, qualitative study of stereotypes**, their mechanisms, their functions in works of fiction, and their possible consequences in the reception of each work and / or the cumulative effect of several (or many) works that are inclined in the same sense.

This project will follow the approach of descriptive translation studies, which has yielded fruitful results in several international and Spanish research projects. The general stages in such approaches are:

1. Preliminary collection and analysis of contextual data.
2. Mapping of source texts (ST) and target texts/translated versions (TT).
3. Selection of representative samples.
4. Descriptive, comparative, and discursive analysis of selected samples.
5. Formulation of translation norms and tendencies.

According to this methodology, we have planned the following stages (see **project schedule**), which we consider as feasible, according to previous research undertaken by the members of this research project (see **research history**). In order to consolidate the theoretical and methodological foundations of the project, we have planned two seminars for the project. The first seminar is paramount to establish specific working criteria. The second seminar is intended to present and discuss the results of the project. The second seminar will analyse the results in order to update previous work on L3 and look at the specificity of L3 in TV series, and we will analyse the specificities of different translation and accessibility modes, as well as the different approaches analysed by the research team members. The final conference (Stage 6) will present the results of the project, its theoretical impact as well as further avenues for research.

1.5.1. The project has the following stages for the core descriptive component of metadata collection and analysis:

1. **Selection of corpus.** The TV series to be analysed will follow the following criteria:
 - A. Availability in video on demand platforms in 2019, the period when most collection of data will take place.
 - B. Popularity according to several factors (awards or nominations, popularity ratings).
 - C. Series which do not fulfill the previous criteria but are interesting due to their diversity of L3 quantity, of TV genres, cultural or gender identities/stereotypes, language combinations or translation challenges.
2. Detection of L3 samples in source texts. We will view the selected series in their original versions, and we will spot L3 samples, in order to obtain our definitive working corpus.
3. Detection of L3 samples in dubbed, subtitled or audiodescribed target samples, chosen from the L3 samples in source texts.
4. Descriptive analysis of L3 source samples. After selecting the samples, we will describe the conversations and L3 instances, taking into account their functions and relevance, according to our methodological framework from previous research project (Trafilm).
5. Descriptive analysis of L3 target samples. We will proceed as above, with the same selection of samples, but analysing the TT versions (subtitled, dubbed or audiodescribed), in order to study the strategies for translating L3.
6. Comparison of L3 transfer strategies across translation or accessibility modes. We will describe and compare the translation strategies used in dubbing, subtitling or audio description, looking for recurrent patterns or differences according to transference modes.
7. Completion of a database. With all the information from the samples and processes described above, we will complete a database which will contain all the information on translating L3 in audiovisual texts. As in the previous Trafilm project, it will include the following information: a) general information about the film: original title, translated title, director, scriptwriter, production countries, source and target languages; b) information about L3 translation including information on the presence, function and relevance of L3 in source and target versions.
8. Conclusions on the translation of L3 in TV series. After analysing all the L3 samples in their source and target versions, we will examine the norms and trends regarding L3 transference which may validate, complete or refine existing models, based on previous researches.

1.5.2. Textual translation analysis: a study of stereotypes in translation involving fictional multilingualism. The role of L3 in humour, gender and cultural identities

1.5.2.1. Stereotypes and Gender

This component of the project explores the interconnections between multilingualism and gender, as portrayed in AVT. To narrow the scope of our analysis (very broad in gender studies), we will focus on the use of L3 used by female characters in the series included in the translation project. As a preliminary step, and in order to explore the relevance of women in film, we will first submit the TV series in our corpus to the [Bechdel Test](#), to see how many follow these three criteria: (1) at least two female characters appear in the show, who (2) talk to each other, about (3) something besides a man. We will then proceed to explore what gendered roles female characters portray (main characters or other roles, such as maids, or informal or sexualised interpreters), what functions the third language (L3) fulfils, and how the different L3 instances are dubbed, subtitled or audiodescribed. Attention will be paid to series with diverse presence of L3 and diverse gendered relations. We will build on our previous research on gender and the translation of audiovisual advertising (Corrius, De Marco and Espasa, 2016, 2017), in order to see to what extent our findings can be extrapolated to the analysis of translated TV series.

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<https://bechdeltest.com/>

The Bechdel Test, sometimes called the Mo Movie Measure or Bechdel Rule is a simple test which names the following three criteria: (1) it has to have at least two women in it, who (2) who talk to each other, about (3) something besides a man. The test was popularized by Alison Bechdel's comic *Dykes to Watch Out For*, in a 1985 strip called *The Rule*.

1.5.2.2. Stereotypes and Humour

By now it has been well documented in the literature that there are clear ties between L3 presence and comical intent on the part of the scriptwriter, notwithstanding the evidence that multilingual dialogues can display other functions apart from humour production. However, it seems an obvious choice, to aim to delve deeper into the intricacies of the relationships between stereotypes, humour production and multilingualism. P. Zabalbeascoa, A. Martínez, M. Corrius have already produced important publications on this aspect of audiovisual fiction. Humour can involve any combination of the following aspects of dialogue writing (and translating): wordplay, in this case interlingual and/or multilingual wordplay; national and cultural stereotypes, language proficiency (or lack thereof) for non-native speakers; special jargons or slang that are incomprehensible to many people; instances of "lost in translation"

types of jokes, whereby there are reflections on the very nature of translation practices, errors and misunderstandings.

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1.5.2.3. Stereotypes and Cultural identities and elements

L3 behaves as a cultural referent in the sense that its presence is capable to provide characters with a given identity. The public recognizes a character as a migrant, for instance, because as Baldo (2009) states, "(F)ilms reflect or sometimes anticipate current realities, and the presence of multiple languages on the screen is clearly a response to worldwide changes brought about by mass immigration and to its linguistic consequences". According to the sociologist Lothar Karpmann (1971) identity is transmitted and expressed through the language and any deviation from the standard is stereotyped. L3 considered as language variation of L1 or a different language from L1, is derived by audiences through their knowledge on stereotypes that is not always shared by the different cultures involved in the translation fact. At the same time, the media take advantage of the valuable opportunities to propagate certain stereotypes, which on its turn facilitates the comprehension of the message they want to render. Our analysis will focus on how stereotypes used by L3 in the source text are transmitted by their translation.

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Valero Garcés, C. (2000). "El estereotipo en la comunicación: uso y traducción de fórmulas rutinarias en inglés y en español", Corpas Pastor, Gloria (ed.) *Las lenguas de Europa: Estudios de fraseología, fraseografía y traducción*. Comares, pp. 455-482.

1.6. Research history

The 21st century, marked by great advances in the fields of communication, information, technology and globalization in general, can be called the audiovisual and digital era. In developed countries most people spend a large part of their time in front of the screen: the big screen (the cinema) and the small screen (the TV, the PC, the tablet, or the Smartphone). This era has also challenged translation studies, which have become an essential instrument in societies in which, as Y. Gambier (2006) says, audiovisual media have a very important role from a linguistic point of view, in private homes, as did school and literature in the past [see "Multimodality and Audiovisual Translation" Mutra 2006 - Audiovisual Translation Scenarios: Conference Proceedings. Orero, P. (2004) (ed.) Topics in Audiovisual Translation. Amsterdam: John Benjamins Publishing].

Most audiovisual texts created for television, in addition to cinema, are produced in English, a foreign language for a large part of the countries of the planet. In Spain, for example, (according to sources from the Ministry of Culture

<http://www.mcu.es/cine/MC/CDC/Anio2012/CineCuota.html>) only 21.73% of the feature films exhibited during 2012 were of Spanish production, so that the remaining 78.27% requires translation. So, as Orero pointed out in 2004, the growing interest in this area is a clear indication that this discipline will set the agenda for the theory, research, training and practice of translation in the 21st century [see Orero, P. (2004) (ed.) Topics in Audiovisual Translation. Amsterdam: John Benjamins Publishing]. In fact, academics from our country (such as F. Chaume, P. Zabalbeascoa, P. Orero, L. Santamaria, R. Agost, A. Matamala, A. Fuentes, F. Bartrina, E. Espasa, M. Corrius, among others) and international (for example, J. Diaz-Cintas, D. Delabastita, A. Remael, Y. Gambier, H. Gottlieb, D. Chiaro, S. Sokoli, etc.) have made important steps and great contributions within this field of study. Research carried out since the 1990s (Zabalbeascoa 1993) has deepened the theoretical foundations of audiovisual translation, its specificity and attention to different modes of translation and audiovisual genres (Santamaria 1998, Santamaria 2001, Espasa 2004, Sokoli 2005; Zabalbeascoa, Santamaria & Chaume, 2005), as well as its didactic implications (Espasa 2001, Bartrina & Espasa 2005, Sokoli 2006, Zabalbeascoa, 2008). Here are some of these publications:

Zabalbeascoa, P. (1993 PhD dissertation). Developing Translation Studies to Better Account for Audiovisual Texts and Other New Forms of Text Production. Tesis doctoral inédita. Lleida: Universitat de Lleida.

Dolç, M., & Santamaria, L. (1998). "La traducció de l'oralitat en el doblatge". *Quaderns. Revista de traducció*, 2, 97-105.

Espasa, E. (2001). La traducció per al teatre i per al doblatge a l'aula: un laboratori de proves. Agost, R. & Chaume, F. (eds.) *La traducción en los medios audiovisuales*. Castelló de la Plana: Universitat Jaume I, 57-64.

Santamaria, L. (2001). Culture and translation. The referential and expressive value of cultural references. *La traducción en los medios audiovisuales*. Castelló de la Plana: Universitat Jaume I, 159-64.

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Multilingualism within AVT is still little studied, but little by little it is gaining importance since Corrius (2008) approached this topic in her PhD dissertation *Translating Multilingual Audiovisual Texts. Priorities and Restrictions. Implications and Applications*, supervised by Dr. Zabalbeascoa, the P.I. of this project. Since then several Spanish academics have gone into the subject, P. Zabalbeascoa himself in several publications, J. Martínez Sierra, I. de Higes, and also certain international researchers like R. Meylaerts, M. Cronin, and L. Bleichenbacher.

Thus, the MUFiTAVi project proposes an ambitious approach towards a very relatively novel subject, clearly gaining widespread academic and social interest, while staying closely related to some of the core research areas of the researchers participating in this project: Corrius, Espasa, Zabalbeascoa, Parra, Santamaria, Pujol, who have focused their efforts on the development of a theoretical framework that takes into account the translation of multilingual AV texts, specifically, in the translation of the third language (L3), i.e., the language that appears in a translation process and that it is neither the main language (L1) of the source text (ST) nor the main language (L2) of the target text (TT, the translation). They have insisted on the semiotic values of AV texts that portray a multilingual landscape in fiction. We quote below the publications of the members of the group in this line of research.

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- Corrius, M. (2006) "The Third Language: A Recurrent Textual Restriction that Translators Come across in Audiovisual Translation". *Cadernos de Tradução* XVI 2005/2. Santa Catarina (Brasil): Universidade Federal de Santa Catarina, pp. 147-160.
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Pérez, M. (eds.) *Multilingüismo y representación de las identidades en textos audiovisuales: Número especial: Monografías de Traducción e Interpretación*. (Spain) Universidad de Alicante.

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https://repositori.upf.edu/bitstream/handle/10230/28223/TrafilmFormsGuideBooklet_v16E_EEpp.pdf?sequence=6&isAllowed=y

Zabalbeascoa, P.; Voellmer, E. (2014). "Accounting for Multilingual Films in Translation Studies. The concept of intratextual translation in dubbing". In: D. Abend-David (ed.), *Media and Translation: An Interdisciplinary Approach*. London and New York: Continuum Press. 25-51.

Zabalbeascoa, P. (2014). "La combinación de lenguas como mecanismo de humor y problema de traducción audiovisual." (eds.) De Rosa, G.; et alia *Translating Humour in Audiovisual Texts*. (Germany) Peter Lang. pg. 25–50. ISBN 9783034315555.

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RESEARCH PROJECT

Corrius, M. (PI), Espasa, E. (PI), Parra, G., Pujol, M., Santamaria, L., Sokoli, S., Zabalbeascoa, P. FFI2014-55952-P2015-2017. "La traducción de filmes multilingües en España" TRAFILM (The Translation of Multilingual Films in Spain) Ministry for Science and Innovation. 01/01/2015 - 31/12/2018.

The MUFiTAVi Project, as stated elsewhere, is closely related to previous research carried by the proposed researchers for this project, namely: Trafilm, Clipflair, and the NUDNUA Project. The proposed MUFiTAVi researchers have a history of working together, and all of them who work at UPF belong to the same research group, GEDIT. Another notable tie is the fact that Zabalbeascoa is now supervising the PhD research for Parra, González and Iberg, just as he once supervised the PhD dissertations of Corrius and Sokoli, and was on the examining board for Santamaria's PhD viva (as for Espasa's as a stand-in).

1.7. Project Schedule (Cronograma)

1.7.1. Stages and calendar:

Year 1: collection of data, proposal of new types, search for new cases, initial qualitative studies.

Year 2: further collection of data, finalize the public design of the database open to public access and provide means for contributions to the database by other researchers or to project associates.

Year 3: complete the database, continue with discourse analytical studies of the variety of stereotypes and their relationship to L3 language variation in popular TV series. Publish the findings.

Stages (Sg)

Sg1. Corpus selection (Objective 1).

- Sg2. Database design and production (Objective 1).
- Sg3. Theoretical contribution (Objective 2).
- Sg4. Descriptive analyses (Objective 3).
- Sg5. Discovery of trends and norms for the case of L3ST Spanish in translation (Objective 4).
- Sg6. ST and TT Discursive Analyses of stereotypes in AVT with L3 presence (Objective 5).
- Sg7. Dissemination (Objective 6).

Table 1: Project Stages, Tasks and Deliverables, by Semesters and Milestones

| Semester (Sm) | Stage | Objectives | Deliverables (Dv) | Milestones (Mt) | Tasks(Ma, Db, Tr, Pu) |
|---------------|-------|------------|-------------------|-----------------|-----------------------|
| 2019 Sm1 | Sg1 | Oj1 | Dv1 - 2 | 1 | Ma1 - Db1 - Db2 |
| 2019 Sm2 | Sg2 | Oj1 | Dv3 - 4 | 2 | Ma2 - Db3 - Pu1 |
| | Sg3 | Oj2 | Dv5 | 3 - 4 | Ma3, Db4, Db5 |
| 2020 Sm3 | Sg4 | Oj3 | Dv6 - 7 | 5 | Db6 - Pu2 |
| | Sg5 | Oj4 | Dv8 | 6 | Db7 |
| 2020 Sm4 | Sg6 | Oj5 | Dv9 | 7 - 8 | Db8 - Pu3 |
| 2021 Sm5 | Sg6 | Oj5 | Dv10 | 9 - 10 - 11 | Tr1 - 3 |
| 2021 Sm6 | Sg7 | Oj6 | Dv11 | 12 - 19 | |

Tasks: management (Ma), database (Db), Translation and Discursive (Tr), Publish & Disseminate (Pu)

Ma and Pu tasks appear on the chart as start times and last until the end of the Project. Db and Tr tasks appear on the chart in the Semesters when they should be carried out or completed.

Project Deliverables, Milestones, and Tasks

Project deliverables (Dv):

- Dv1. Database clips (associated to metadata).
- Dv2. Database forms (for metadata collection).
- Dv3. Database consultable information (metadata).
- Dv4. Project website, initial stage.
- Dv5. Theoretical framework for descriptive database marking.
- Dv6. Project website, final version.
- Dv7. Quantitative and statistical analysis.
- Dv8. Comparative study of stereotypes ST-TT.
- Dv9. L3 and stereotype relationships analysis.
- Dv10. Theoretical findings related to stereotype analysis.

Dv11. Translation guidelines for L3 transference, based on the analysis of results, taking into account contact with professional translators and stakeholders interested in the project.

Milestones (Mt):

- Mt1. Technical computing preparation of the database interface.
- Mt2. Viewing series (hours), stage 1 (70%).
- Mt3. Technical computing preparation of the social interaction interface.
- Mt4. Seminar 1 (review of theoretical framework progress and metadata form design, Dv1-Dv5).
- Mt5. Viewing series (hours), stage 2 (remaining 30%).
- Mt6. Clip selection completed (as samples for analysis and database items).
- Mt7. Clip preparation and production completed (samples, database items).
- Mt8. Database clips compilation and editing.
- Mt9. Database forms design completed.
- Mt10. Seminar 2 (presentation of initial findings for Dv6-Dv10).
- Mt11. Publications, stage 1.
- Mt12. Completion of humor in L3.
- Mt13. Completion of gender issues in L3.
- Mt14. Completion of cultural stereotypes in L3.
- Mt15. Completion of theoretical findings.
- Mt16. Publications, stage 2.
- Mt17. Results of the stereotype analyses synthesis.
- Mt18. Conclusions for translation trends, norms and potential solutions.
- Mt19. Project Conference.

Project management tasks (Ma)

- Ma 1 Assign responsibilities and teamwork.
- Ma 2 Control deadlines and check work progress.
- Ma 3 Organize Seminars.
- Ma 4 Organize Conference.

Database building tasks (Db)

- Db1: select and view internet TV series, 300 hours per team member.
- Db2: select and collect relevant data (L3 instances in conversations) and samples.
- Db3: analyze and synthesize (critical review) existing models and proposals for tagging and describing fictional multilingualism phenomena (L3 instances) in the literature.
- Db4: structure collected data into units of database collection and analysis (L3 instances and conversations as defined by trafilm Project).
- Db5: import, adapt and develop trafilm metadata forms to adjust to the needs and objectives of MUFiTAVi.
- Db6: Fill in MUFiTAVi descriptive metadata forms for each and every AV-ST sample and at least one case of TT (translation) for Spain (into Spanish or Catalan). Introduce metadata for each selected sample.
- Db7: Search for trends and recurrent patterns in the metadata for ST (trends) and TT (translational norms).
- Db8: Open the system to peer researchers and call for external contributions.

Translational discursive analysis tasks (Tr)

- Tr1: Discourse analysis of ST and TT instances of humor.
- Tr2: Discourse analysis of ST and TT instances of gender issues.

Tr3: Discourse analysis of ST and TT instances of cultural stereotypes not belonging to humor or gender issues.

Publication and other Dissemination tasks (Pu)

Pu1: set up web-page, social media, and maintain interest with updated posts and calls.

Pu2: contact professional translators and stakeholders for collaboration

Pu3: write specialized papers on the findings and other relevant, noteworthy aspects of the project. Find the right journals and submit papers there.

Deliverables and milestones are achieved by completing the tasks associated with them, so we specify in Table 2 who is doing what in terms of tasks, and assign a team leader to groups of tasks according to Objectives and Stages they are linked to.

| Table 2: assignments to Project members | | |
|--|-------|----------------------------|
| Team leader for each Stage / Objective | Tasks | Support team for each task |
| PZT: Oj1. >> Stages 1 & 2 Semesters 1 & 2 | Ma1 | SSK, SGC, EGP |
| | Db1 | All Project members |
| | Db2 | All Project members |
| PZT: Oj2. >> Stage 3 Semester 2 | Ma2 | SSK, GPL, AMT, SIH |
| | Db3 | PZT, MCG, GPL, SIH |
| | Pu1 | MPT, EGP, EEB |
| MCG: Oj3. >> Stage 4 Semester 3 | Ma3 | SSK, SIH, LSG, GPL |
| | Db4 | PZT, MPT, AMT, GPL |
| | Db5 | EEB, LSG, SGC, SIH |
| EEB: Oj4. >> Stage 5 Semester 3 | Db6 | All Project members |
| | Pu2 | MPT, GPL, AMT, SIH |
| LSG: Oj5. >> Stage 6 Semesters 4 & 5 | Db7 | All Project members |
| | Tr1-3 | |
| MPT: Oj6. >> Stage 7 Semester 6 | Db8 | PZT, LSG, EGP |
| | Pu3 | All Project members |

Budgetary needs

1. Computer Technician

We consider of utmost importance to create a web page with its own domain with information about the activities of the group and its members. The fact that the project has a website is essential if we want to have visibility and make it widely known internationally. It is a fundamental tool for project communication. In addition we plan the database also to be accessible through this page. For the creation of the web page and the preparation of the form to enter the data of the television series and its implementation (on the website) we need to hire a computer technician (senior technician in support of research), who will be responsible for creating the search interface and the computer treatment of the analysis corpus.

2. Computer Hardware

Since the members of the group are distributed over several universities it is important to have at least 2 laptops to install relevant software and record data related to the research project. These computers will also be used for the trips of researchers to congresses or to other universities where they will do a research stay.

3. Computer Software CAMTASIA 2018

To prepare the corpus clips we need a program with the minimum requirements to cut, join, and compress the clips of the transcribed scenes. Camtasia 2018 is a basic program to play and edit video clips of the scenes of the series.

4. Research stays and trips

We have planned 4 research stays for members of the research team of one month each in order to promote cooperation with other international research groups. In particular, we have planned a research stay of two researchers in Italy (La Sapienza Università di Roma) and another research stay of two researchers in the United Kingdom (Roehampton University).

In the case of Italy, we believe it is very interesting to be able to collaborate with the project "Dialects in Audiovisuals: regional and social varieties of British English in cinema and TV" led by Dr. I. Ranzato of the Sapienza Univerità, in Rome. The main aim of the project is to provide a repository of movie archives and television series in which the main or most important characters use a regional or social variety of British English. Its researchers have already shown interest in the Trafilm project, the starting point of the MUFITAVi project. Dr. Ranzato has been to Barcelona sharing information with TRAFILM members. It would be highly recommendable for 2 MUFITAVi researchers to work with the members of the Italian project to enrich and increase the results obtained in Spain. Not far from Rome, in Italy there is also the Forlixt Project of the Department of Interpretation and Translation of the University of Bologna, a project that began in 2003 and very useful for the study of dubbing. It has a large database accessible only to authorized users. It would be very valuable to collaborate with them in order to incorporate our results in the Forlixt audiovisual corpus.

As for the UK, Dr. E. Duran-Eppler is at Roehampton Universit, who, over the past 20 years, has been discussing various aspects of multilingualism. She is currently studying multilingualism in AV translation. Duran-Eppler participated in the Trafim Conference and volunteered data from films she had worked on. We believe that her contributions in this matter can also enrich the project and it would be valuable to find cooperation between our project and Roehampton University. In London there is also the prestigious University College London (UCL) with the CenTraS center of international renown for its research in translation studies. It is a very strong center in audiovisual translation where one of the world leaders in this field, Dr. Díaz-Cintas, works. Therefore, one could take advantage of the stay in London to try to seek collaboration with the center and its staff. Also in the United Kingdom is the Univesrity of East Anglia, which has a research group on audiovisual translation as a cultural mediator "Tapping the Power of Foreign Language Films: Audiovisual Translation as Cross-cultural Mediation" in which the researcher has participated main project, Dr. Zabalbeascoa.

We have planned 2 research stays for 2 members of the Work Plan in order to internationalize their research and share information with researchers in the field, internationally. Likewise, participation in foreign projects will help them to obtain an international PhD. We think that both Bologna University (Forli) and the University of East Anglia (mentioned above) are 2 good destinations for our PhD students. What they learn in both Bologna and East Anglia will be transferred to MUFITAVI.

2. IMPACTO ESPERADO DE LOS RESULTADOS - EXPECTED RESULTS IMPACT

We expect to achieve considerable impact with the results achieved through the goals we have set and the methodology to achieve it, plus the experience of impact created by previous projects we have worked on. We have already seen evidence of the interest that this topic has created in international conferences, such as the Trafilm Conference (2017), in calls for scientific papers, and in training courses.

a) scientific impact: we can provide the scientific community with a solid base of data on AVT, with the subsequent validation of the results in a theoretical model. In view of the growing interest caused by the research of multilingual texts in the scientific community, the results will make it possible to combine the different approaches and provide a classification of the phenomena observed. The database will be a novel and expandable technological result, so the group will be at the forefront of research in audiovisual translation and translation of multilingual texts. The development of a consultable database will also be a useful resource for translation scholars and translators, to consult or analyze translations made, and to use them as a reference or as a starting point for their own work.

b) international impact: given the interest that the issue has raised the project will have a great impact on the international community of researchers, which will be channeled through participation in international conferences, the stays abroad, the invitation of international speakers to our seminars, and publication in impact journals.

c) social impact: the project highlights the complexity of translation in contemporary societies, which are complex, multilingual and global. The social scope of the project is conveyed especially through its didactic impact.

d) didactic impact: the results of the research are applicable to university teaching of translation and language learning. The database will impact the training of future translators in general, and AVT in particular, given the rise of the study of AVT in Spanish and European universities. It should be noted that all universities of the research team teach AVT, in undergraduate, master's and doctoral studies (UVic, UPF, UAB). The project has a remarkable potential for the preparation of TFG (undergraduate theses) that may interest future young researchers. Likewise, the results are applicable to online translation and language learning, which is booming in the current university and social context, in which different team researchers (Miquel Pujol, Eva Espasa and Stavroula Sokoli) are involved, both in teaching and in teaching in didactic innovation activities. Finally, the majority of members of the scientific team and the working group are in direct contact with work centers for translation and AV production, in internship projects, acting as advisors, translators or trainers.

2.1. Originality of the proposal:

Despite the precedent of the Trafilm project, focused on L3 in feature films, the publication of PhD dissertations on certain aspects of L3 language variation in films (e.g., de Higes 2014), and a growing number of academic papers on the topic, there is still no systematic account, like the one we are proposing here for L3 treatment in TV fiction, its relationship to stereotypes, and the variety of solutions found to render this phenomenon in AVT. We can benefit from a solid, coherent track record, with a series of publications by various team members.

2.2. Interdisciplinary character of the research:

The project involves an important degree of interdisciplinarity, namely, translation studies and translation theory, audiovisual translation, film and television studies, gender studies, humour studies, intercultural studies and various aspects of discourse analysis and cultural studies, as well as linguistics, including multilingualism and code-switching.

2.3. Applicability in various fields:

The potential for applied uses of the results of this project are very clear. The overall insight provided by the accumulated effect of quantitative and qualitative studies will provide guidance and well-argued proposals for professional translators and translator trainers to find better solutions to the problems posed by having to render multilingual fictional products. The most immediate level of application is for audiovisual translators, although it must also be useful for translating written fiction as well. From a complementary angle, an improved realization of the nature of multilingual dialogue translation will help to produce better quality translations for problems that are associated to these dialogues, like the translation of humour associated to language variation.

Our aim is to enhance awareness of the connection between language variation and stereotypes, and their relation with certain types of discourse, ideologies, identities and individual character traits. Thus, we can make a contribution towards improved audiovisual literacy, so the viewing public can consume TV series better equipped with critical and interpretive skills to identify prejudiced discourses and attempts at manipulation or indoctrination, to see through biased or bigoted forms of expression or motivations, and to recognise TV series that are more respectful of human rights and equality and open mindedness.

3. CAPACIDAD FORMATIVA - TRAINING CAPACITY

We are not contemplating asking for a student research grant, other than the research visits abroad. It must be said that some of the members of the research group have certified their training capacity, including the PI. PZT has successfully supervised 10 PhD dissertations (including MCG and SSK's) and is currently supervising 7 (including SIH, GPL and SGC's) at different stages of completion. All of the dissertations (MCG, SSK's, SIH, GPL and SGC's) are on the topic of audiovisual translation, and 3 of them deal with the issue of multilingualism, like this project proposal. PZT has been a PhD course instructor for nearly 3 decades, and has published 12 papers in co-authorship with PhD students or graduates at different stages of their career. Previous projects, like ClipFlair and Trafilm have been used and cited in some of these dissertations and in many papers published by other scholars. Other senior members of the MuFiTAVi (MCG, EEB, LSG) have also successfully supervised 4 PhD dissertations and are currently supervising 11 more, all related to this research project.

4. IMPLICACIONES ÉTICAS Y/O DE BIOSEGURIDAD - ETHICAL AND/OR BIOSAFETY IMPLICATIONS

We understand that this point is not applicable in our case. However it were to be the case we would obviously be absolutely willing to comply with the corresponding regulations.