

MULTILINGUALISM AND AUDIO DESCRIPTION:

An analysis of the Elvish translation in the
audio description of the trilogy
“Lord of the Rings”

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Objectives (1)

- **Main objectives:**

1. Analysing the **presence** of L3 in the dubbed Spanish version of the trilogy *Lord of the Rings*.
2. Analysing the **function** of L3 in the three films in Spanish.
3. Analysing **how** all conversations with L3 (Elvish) occurrence have been **translated** and **audio described**.

Objectives (2)

- **Specific Objectives:**

1. Analyzing how the present requirements of rule UNE 153020 (2005) have been applied in the AD of the trilogy **Lord of the Rings**.
2. Explaining decisions regarding Elvish translations.
3. Quantifying translation strategies, as well as omissions in the Elvish translation.
4. Analyzing and quantifying linguistic and style changes, if any, between the subtitles in the dubbed version and the audio description (AD).

Methodology (1)

- Analysis of Lord of the Rings:
 - **Remael** (2012): audio-subtitling (AST) and subtitling.
 - **Braun y Orero** (2010): Number, gender and age of voices in relation to characters and the question of whether the foreign dialogue should be audible, even if it is not comprehensible.
 - **Pujol y Santamaria** (2018): presence of L3 and L3 as an invented language.

Methodology (2)

- Films: **The Fellowship of the Ring, The Two Towers, The Return of the King**
 - Dubbed Spanish version (not extended)
 - Audio described version by ONCE (2003)
- **Trafilm** data base
- Analysis of L3 scenes where
 - Quantification of the strategies employed
 - Comparison dubbed vs. audio described version
 - Modalities detected and their explanation
 - Other questions (character's voices, subtitles)

L3: Definition and challenges

- L3 is neither the (L1) in the ST nor L2 in the TT: it is any other language(s) found in either text (Corrius, 2008:1).
- L3 can be characterised by the fact that they do not have or have never had actual native speakers (Pujol y Santamaria, 2018:5).
- Traftilm: → most of the conversations in Elvish translated (subtitles).
→ Not translated: secondary characters/ not indispensable sentences.
- Audio description: bigger challenges to reflect the realism and multiculturalism transmitted by L3.

L3 translation modalities

- Dubbed films: **subtitling**.
- Films directed to people with visual impairment: **audio description** and **audio-subtitling**.
 - Audio-subtitling: in the audio described version
 - **Voice-in-between** (Wozniak 2012): after the original voice if there is a pause or gap.
 - **Voice-over**: overlap with the original voice.
 - **X NO DUBBING**.
 - **Omission**: in dubbed versions.

Example 1: Voice-in-between

- The Fellowship of the Ring: First part, 2nd scene.



Example 2: Voice-over

- The Fellowship of the Ring: First part, 3rd scene.



Example 3: Omission

- The Return of the King: Second part, 9th scene.



Challenges audio-subtitling and audio description

RESULTS

- There are no changes or reduction in the subtitles.
- Voices: 2
 - Female and young voice: Arwen
Subtitles acted out → naturality
 - Male voice (narrator): male characters
Subtitles not acted out
- Mostly male characters, male voice narrator.

Conclusions (1)

MAIN OBJECTIVES

1) Elvish translation strategies:

- **Voice-in-between:** always present when there are gaps in the dialogue-(14 conversations / 36 scenes).
- **Voice-over** when there are not gaps (9 conversations / 36 scenes).
- 19 scenes **not translated (omitted)**, which correspond all in the dubbed version.

2) Aesthetics:

Elvish is perceived in its totality in most of the scenes →
L3 transmits beauty and multiculturalism.

Conclusions (2)

SPECIFIC OBJECTIVES

3) Requirements of rule UNE 153020 partly accomplished:

- Characters' voices: gender distinction, but not the age or other factors.
- Although-characters are mostly male, the narrator is a man.
- Female voice subtitles are acted out, male voice subtitles are not.

4) Linguistic and style changes:

- Subtitles and AST: none.
- Absence of subtitles in “The Fellowship of The Ring” and “The Return of The King”.

Conclusions (3)

FUTURE RESEARCH

- Are specific decisions required when L3 is an invented language?
- Voice-in-between when technical parameters allow it.

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