

Overcoming Linguacultural Barriers in Screen Translation: Cross-linguistic and Cross-cultural Encounters in the Italian Dubbed Version of Polyglot Films

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Abstract

The multilingual discourse practices distinctive of contemporary multicultural societies have assumed an increasingly prominent position in contemporary European and American multicultural films (cf. Bleichenbacher, 2008; Berghahn & Sternberg, 2010; Jacobsson, 2017), where code-switching (cf. Myers-Scotton, 1993; Auer, 1998; Gardner-Chloros, 2009; Bathia & Ritchie, 2014) stands out as a key conversational strategy when interethnic encounters are at stake. This ties issues of on-screen multilingualism to the field of audiovisual translation (cf. Corrius & Zabalbeascoa, 2011, 2019; Şerban, 2012; Zabalbeascoa & Voellmer, 2014; de Higes Andino, 2014), intended as a key vehicle of intercultural/interlinguistic mediation. This paper aims at looking contrastively and diachronically at how code-switching, implying the recurrent on-screen presence of L3s, has been dealt with in the original version and in the Italian dubbed versions of twenty European and American multicultural/multilingual films, belonging to different genres and released within a time span covering three decades, where interracial relationships are at centre stage; the main objective of this study is to verify whether specific translation, or non-translation, strategies are applied to the instances of language alternation either to faithfully re-create the original linguistic interplay for the Italian audience or to manipulate it in dubbing.

Key words: audiovisual translation, polyglot films, code-switching, L3s, cross-cultural encounters.

1. Linguacultural Otherness in Audiovisual Translation

The multilingual discourse practices distinctive of contemporary multicultural societies play an increasingly prominent role also in contemporary European and American multicultural films (cf. Bleichenbacher, 2008; Berghahn & Sternberg, 2010; Jacobsson, 2017), revolving around cross-cultural encounters in multiethnic contexts where code-switching (cf. Myers-Scotton, 1993; Auer, 1998; Gardner-Chloros, 2009; Bathia & Ritchie, 2014) stands out as a key conversational strategy, negotiating and re-negotiating linguacultural identities especially when interracial relationships are at stake. This cinematic polyphony of voices involves the presence of secondary languages, i.e. languages different from, and less frequent than, the film's base language/L1 (cf. De Bonis, 2014), spoken by bilingual/multilingual characters, either belonging to a migrant group or coming from countries other than the country where the film is set, and fulfilling key pragmatic functions in providing authenticity to both character portrayal and plot development.

The fact that audiovisual products nowadays extensively explore the sociocultural and linguistic changes reconfiguring contemporary societies ties issues of on-screen multilingualism to the field of audiovisual translation (cf. Corrius & Zabalbeascoa, 2011, 2019; Şerban, 2012; Zabalbeascoa & Voellmer, 2014; de Higes Andino, 2014), traditionally intended as a major vehicle of intercultural and interlinguistic mediation (cf. Freddi & Pavesi, 2009; Katan, 2012; Pavesi et al., 2014; Guillot, 2016; Ranzato & Zanotti, 2018), but the translation of cinematic multilingualism is often considered in terms of problems and even untranslatability (Meylaerts, 2013) as it entails an implicit relocation of the original multicultural construct/multilingual discourse into a new environment, where both sociolinguistic reality and its perception are often remarkably different (Díaz-Cintas, 2012). A particularly challenging task for audiovisual translators of polyglot films concerns the rendering of those secondary languages that have been defined, from a translational perspective, as third languages/L3s, i.e. languages different from both the language of the original film (L1) and the language of the dubbed version (L2) (Corrius & Zabalbeascoa, 2011, 2019), and that should be retained as fully as possible when the films are distributed abroad to allow the target audience to be fully aware of the foreign linguacultural identities they bring to the fore as well as of the key role they play in molding new linguistically hybrid affective dimensions.

Starting from these observations, this paper aims at looking contrastively and diachronically at how unmarked, metaphorical code-switching (cf. Myers-Scotton, 1993; Bathia & Ritchie, 2014), be it turn-specific, i.e. occurring between the turns of different speakers in the conversation, intersentential, i.e. occurring between sentences within a single turn, or intrasentential, i.e. occurring within the same sentence from single-morpheme to clause level (cf. Myers-Scotton, 1993, p. 4), and involving the use of L3s, has been dealt with in the original versions and in the Italian dubbed versions of twenty European and American multicultural/multilingual films where interethnic and/or crosscultural love stories are at centre stage. The films included in our corpus, released between 1991 and 2017 and belonging to different film genres (i.e. comedies, romantic comedies, dramas, social dramas, Bollywood-style melodramas), are the following ones: *Mississippi Masala* (Nair, 1991), *Fools Rush In* (Tennant, 1996), *East is East* (O'Donnell, 1999), *Bend it Like Beckham* (Chadha, 2002), *My Big*

Fat Greek Wedding (Zwick, 2002), *Real Women Have Curves* (Cardoso, 2003), *Ae Fond Kiss* (Loach, 2004), *Spanglish* (Brooks, 2004), *Bride and Prejudice* (Chadha, 2004), *The Mistress of Spices* (Mayeda Berges, 2005), *Love + Hate* (Savage, 2005), *My Bollywood Bride* (Virani, 2006), *Vicky Cristina Barcelona* (Allen, 2008), *The Other End of the Line* (Dodson, 2008), *My Life in Ruins* (Petrie, 2009), *Eat Pray Love* (Murphy, 2010), *Our Family Wedding* (Famuyiwa, 2010), *The Hundred-Foot Journey* (Hallström, 2014), *My Big Fat Greek Wedding 2* (Jones, 2016), *The Big Sick* (Showalter, 2017). Our comparative analysis will investigate when and to what extent the L3s used by the multilingual characters throughout the films' English-based dialogues are adopted to favour interethnic encounters, and what types of translation, or non-translation, strategies are applied for them in the Italian dubbed versions of the films, thus pointing out what can be achieved by screen translation in terms of transcultural and translingual transmission, mediation and re-mediation especially when cross-cultural relations are at stake.

As far as data and methodology are concerned, the twenty films under study have been selected according to specific criteria: they use English as the main language of communication even though, in some of them, the story is partially or totally set in a non-English speaking country; they depict different situations of language contact, favouring the development of affective bonds across both racial and linguistic divides; they were released within a time span covering almost three decades during which the interrelation among societies, audiovisual products and screen translation studies has become ever more evident and has undergone crucial changes. Our empirical study is based on a wide selection of excerpts from the post-production film scripts, entailing 587 instances of turn-specific and intersentential code-switching and 726 instances of intrasentential code-switching. In each excerpt (including the orthographic transcription of the original dialogue, the name of the character speaking, the transcription of the dubbed Italian dialogue, the literal back translation of the L2 in the dubbed Italian dialogue) any word/phrase/sentence in the L3 is indicated in italics, be it either spoken and left untranslated or spoken and conveyed by open subtitles, whose presence is signalled by the speaker's lines as enclosed in square brackets.

2. Building Interethnic Relationships Through Intrasentential Code-Switching

What immediately stands out from the analysis of the films scripts is that most occurrences of L3s as used within interethnic relations are conveyed by intrasentential code-switching (covering 55% of the total 1313 instances of code-switching to be recognised in the corpus), prevalingly adopted by ethnic, often immigrant, characters when using terms belonging to their mother tongue to refer to their own sociocultural background heritage. The categories of L3 cultural specifics most recurrently expressed by means of instances of intrasentential code-switching are those relevant to: greetings, forms of address and pet names, exclamations and interjections, material and social culture, religious traditions, food and local products, all fulfilling specific pragmatic functions in uncovering cross-cultural and cross-linguistic mutual ties. These cultural words (Newmark, 1988), also defined as culture-bound references (Pedersen, 2005) or extralinguistic culture-bound references (Díaz-Cintas & Remael, 2007), deep-rooted in the third-culture they give expression to and therefore difficult to

render in another language/culture, are mostly left unaltered in the Italian dubbed versions of the films, following the translation, or non-translation, strategy defined by scholars in the field as borrowing (cf. Vinay & Darbelnet, 1958,2002) or loan (Chaume, 2004; Díaz-Cintas & Remael, 2007), a stylistic method used to foreignise a text by introducing foreign terms with possible spelling-only adjustments being allowed (covering 95% of the total occurrences). Such a procedure is the most effective both to convey the ethnolinguistic Otherness of the films and to represent the multifaceted speech patterns distinctive of the interracial encounters they revolve around.

2.1. Greetings Crossing Linguistic Bridges

L3 greetings are regularly used (97 total items) by individuals from different ethnicities and cultural backgrounds to overcome their initial communicative distance, thus facilitating the development of interethnic relations. This can be seen, for instance, in *Eat Pray Love*, when Felipe, a Brazilian businessman living in Bali, addresses Liz, the American writer he falls in love with, using *oi*, the Portuguese equivalent of “Hello”, to underline his Brazilian origins when first approaching the woman (1).

(1) *Eat Pray Love* (01:38:53)

Original version:

Felipe: *Oi*, can I buy you a drink?

Italian dubbed version:

Felipe: *Oi*, posso offrirti da bere?

Back translation:

Felipe: *Oi*, can I buy you something to drink?

Similarly, in *Spanglish*, the traditional Spanish greeting *Hola* (7 occurrences) is often adopted by the American chef John to address the Mexican housekeeper Flor as the linguistic correlative of his desire both to cross the linguistic bridges initially separating him from the woman and to make her feel at ease in his WASP (White Anglo Saxon Protestant) environment (2).

(2) *Spanglish* (00:24:42)

Original version:

John: *Hola* Flor!

Flor: *Hola*.

Italian dubbed version:

John: *Hola* Flor!

Flor: *Hola*.

Back translation:

John: *Hola* Flor!

Flor: *Hola*.

In *Our Family Wedding*, Marcus, a young African American, when visiting his Mexican girlfriend Lucia's grandmother for the first time, uses the traditional Spanish greeting *Buenos días* in the attempt to overcome the prejudices the old woman has against him (3).

(3) *Our Family Wedding* (00:24:08)

Original version:

Marcus: Hey.
Lucia: Hey. Ready?
Marcus: Yeah, you ready?
Lucia: Mmmh mmmh.
Marcus: All right. *Buenos días*.
Lucia's grandmother: *Buenos días*.

Italian dubbed version:

Marcus: Ciao.
Lucia: Ciao. Pronto?
Marcus: Sì, e tu?
Lucia: Mmmh mmmh.
Marcus: D'accordo. *Buenos días*.
Lucia's grandmother: *Buenos días*.

Back translation:m

Marcus: Hi.
Lucia: Hi. Ready?
Marcus: Yes, and you?
Lucia: Mmmh mmmh.
Marcus: OK. *Buenos días*.
Lucia's grandmother: *Buenos días*.

Likewise in *Bride and Prejudice* Johnny, a Londoner just arrived in India to visit Lalita, the Indian girl he has recently met, greets Lalita's mother using the Hindi respectful form *Namaste*, "greetings to you," adding the gender-neutral honorific suffix *-ji* to show both his deference to the woman and his willingness to conform to the Indian family/environment he finds himself in (4).

(4) *Bride and Prejudice* (00:43:44)

Original version:

Lalita's mother: Yes?
Johnny: *Namasteji*. I came to see Lalita. I'm friends with her.

Italian dubbed version:

Lalita's mother: Sì?
Johnny: *Namasteji*. Sono qui per vedere Lalita. Sono un suo amico.

Back translation:

Lalita's mother: Yes?
Johnny: *Namasteji*. I'm here to see Lalita. I'm a friend of hers.

2.2. Affectionate Forms of Address Overcoming Linguacultural Barriers

When an interethnic love story evolves and the two lovers reach a higher degree of intimacy, L3 pet names and affectionate forms of address are often used (140 total items) in the course of private exchanges between the partners. For instance, in *Fools Rush In*, when Isabel, a Mexican-American photographer, interacts with her boyfriend, the American architect Alex, she addresses him with the Spanish term *tontito*, the diminutive form of *tonto*, “silly person” (5).

(5) *Fools Rush In* (01:52:41)

Original version:

Isabel: Dinosaurs come later, *tontito*.

Italian dubbed version:

Isabel: I dinosauri li guardano dopo, *tontito*.

Back translation:

Isabel: They watch dinosaurs later, *tontito*.

Later on in the film, when having a little argument with him, Isabel uses the term *gringo* with an apparently angry tone, choosing an expression commonly adopted by Mexican people to refer to foreigners, especially from either the USA or Europe, to show, though ironically in this case, the sense of superiority Mexicans traditionally feel over Americans (6).

(6) *Fools Rush In* (01:06:30)

Original version:

Isabel: Don't make me hurt you, *gringo*.

Italian dubbed version:

Isabel: Non farmi arrabbiare *gringo*.

Back translation:

Isabel: Don't make me angry, *gringo*.

Punjabi pet names are to be found in *Ae Fond Kiss* (7 total items), in particular when the Pakistani DJ Casim compares his Glaswegian girlfriend Roisin first to a *khotee*, “butterfly,” and then to a *durdou*, “frog,” using his mother tongue instinctively as the “language of the heart” to develop a deeper emotional connection with the girl (7).

(7) *Ae Fond Kiss* (00:36:32)

Original version:

Casim: You're a *khotee*.

Roisin: A *khotee*? Is that a compliment?

Casim: A lovely little *khotee*.

Roisin: Ah.

Casim: Do you know what you are?

Roisin: What?
Casim: A *durdou*.
Roisin: *Durdou*? What's that?
Casim: Frog.

Italian dubbed version:

Casim: Sei una *khotee*.
Roisin: Una *khotee*? È un complimento?
Casim: Una piccola dolce *khotee*.
Roisin: Ah.
Casim: Anzi, sai cosa sei?
Roisin: Cosa?
Casim: Una *durdou*.
Roisin: Una *durdou*? E cos'è?
Casim: Una ranocchietta.

Back translation:

Casim: You're a *khotee*.
Roisin: A *khotee*? Is that a compliment?
Casim: A little sweet *khotee*.
Roisin: Ah.
Casim: Or rather, do you know what you are?
Roisin: What?
Casim: A *durdou*.
Roisin: A *durdou*? And what's that?
Casim: A little frog.

An interesting fact is that, at the end of the film, it is Roisin herself that uses the term *durdou* to address Casim, in a sort of reversal of roles proving that their worlds, initially keeping them apart, are now also linguistically intertwined (8).

(8) *Ae Fond Kiss* (01:37:41)

Original version:

Roisin: I'll let you know. Crazy *durdou*.

Italian dubbed version:

Roisin: Le farò sapere. Piccolo pazzo *durdou*.

Back translation:

Roisin: I'll let you know. Little crazy *durdou*.

2.3. Interjections and Exclamations Increasing Interethnic Connections

Other L3 references whose communicative functions are preserved unaltered in both versions of the films under study, especially when made within cross-cultural relations, concern interjections and exclamations (32 total occurrences), recurrently adopted by the multilingual characters to step across

ethnolinguistic divides and assign their discourses a greater pragmatic, and emotional, force. In *Eat Pray Love*, Felipe often uses the Portuguese expression *ta bom*, an equivalent of “All right, okay,” when talking to Liz, as when he invites her to his place to have a taste of Balinese cuisine (9).

(9) *Eat Pray Love* (1:49:37)

Original version:

Felipe: So, next attraction of the tour...

Liz: Yes.

Felipe: ...food from Bali.

Liz: Oh good. I'm starving. Where should we go?

Felipe: We should go to the best restaurant in town.

Liz: Of course.

Felipe: My place.

Liz: Subtle.

Felipe: *Ta bom*.

Italian dubbed version:

Felipe: Allora, prossima etapa del tour...

Liz: Sì.

Felipe: ...cibo balinese.

Liz: Ah bene. Muoio di fame. Dove andiamo?

Felipe: Andiamo nel miglior ristorante della città.

Liz: Naturalmente.

Felipe: Casa mia.

Liz: Astuto.

Felipe: *Ta bom*.

Back translation:

Felipe: So, next estop on the tour...

Liz: Yes.

Felipe: ...Balinese food.

Liz: Ah good. I'm starving. Where are we going?

Felipe: We are going to the best restaurant in town.

Liz: Of course.

Felipe: My place.

Liz: Subtle.

Felipe: *Ta bom*.

In *My Life In Ruins*, Georgia, a Greek-American tour guide, when flirting with Marc, an American businessman on holiday in Greece, tells him that the Greek equivalent of “cheers” is *yiamas*, a term Marc himself then repeats to conform to Georgia's Greek milieu (10).

(10) *My Life In Ruins* (00:46:40)

Original version:

Marc: How do you say “Cheers”?

Georgia: We say *yiamas*, to our health.

Marc: *Yiamas*.

Italian dubbed version:

Marc: Come si dice qui “Cin cin”?

Georgia: Noi diciamo *yiamas*, alla salute.

Marc: *Yiamas*.

Back translation:

Marc: How do you say here “Cheers”?

Georgia: We say *yiamas*, to our health.

Marc: *Yiamas*.

In *My Big Fat Greek Wedding* (11, 12) many Greek expressions are adopted, both for emotional manifestations and for celebrations, in the course of interactions between the American White Anglo-Saxon Protestant Ian Miller and various members of his Greek girlfriend Toulou Portokalos’ family, the most recurrent ones being *opa*, a cheer of joy (10 occurrences), and *yia sou* i.e., “health to you” (6 occurrences).

(11) *My Big Fat Greek Wedding* (00:53:20)

Original version:

Angelo (to Ian): Hey Ian, we're going to kill you, *opa!*

Italian dubbed version:

Angelo (to Ian): Ciao Ian, ti facciamo fuori, *opa!*

Back translation:

Angelo (to Ian): Hi Ian, we're going to kill you, *opa!*

(12) *My Big Fat Greek Wedding* (01:25:40)

Original version:

Voula: Oh Taki. He looks Greek.

Angelo: *Yia sou* Ian.

Nikki: *Opa!*

Italian dubbed version:

Voula: Oh Taki. Sembra un greco.

Angelo: *Yia sou* Ian.

Nikki: *Opa!*

Back translation:

Voula: Oh Taki. He looks like a Greek.

Angelo: *Yia sou* Ian.

Nikki: *Opa!*

“*Opa*”, in particular, is used as a sign of linguistic and cultural integration by Toulou’s and Ian’s parents when interacting during the wedding reception, to testify that two linguacultural dimensions, initially apparently incompatible, can actually coexist (13).

(13) *My Big Fat Greek Wedding* (01:26:13)

Original version:

Toula's mother: Everybody dance! Dance dance everybody!

The Portokaloses: *Opa!*

The Millers: *Opa!*

Italian dubbed version:

Toula's mother: Ballate tutti! Così! Ballate tutti!

The Portokaloses: *Opa!*

The Millers: *Opa!*

Back translation:

Toula's mother: Let's dance everybody! Like this! Let's dance everybody!

The Portokaloses: *Opa!*

The Millers: *Opa!*

2.4. Ethnocultural Traditions Integrating Different Ethnolinguistic Backgrounds

Another category of L3 culture-bound references often used by the members of interracial couples and their families as agents of linguistic and ideological hybridization concerns ethnocultural traditions and moral principles, always brought to the fore (31 total items) and left unchanged with their meaning mostly explained by the character quoting them to further integrate his/her loved one into his/her own ethnocultural background. This can be observed, for instance, in *Real Women Have Curves*, when Ana, kissing her American boyfriend Jimmy for the first time, tells him that the Spanish equivalent of "kiss" is *beso*, so as to make him feel closer to her Mexican roots (14).

(14) *Real Women Have Curves* (00:54:11)

Original version:

Ana: No, that's a *beso*. A kiss.

Italian dubbed version:

Ana: No, questo è un *beso*. Un bacio.

Back translation:

Ana: No, this is a *beso*. A kiss.

Similarly, in *The Big Sick*, when Emily, an American student, asks her boyfriend Kumail, a Pakistani Uber driver and stand-up comedian, how he was like at high school, he replies using the Urdu term *chashmullae*, “idiot,” with his friends used with reference to him when he was young (15).

(15) *The Big Sick* (00:09:36)

Original version:

Emily: What were you like in high school? [...]

Kumail: I was very shy. They called me *chashmullae*.

Emily: What is that?

Kumail: It roughly translates to “dweeb.”

Italian dubbed version:

Emily: Tu com’eri al liceo? [...]

Kumail: Ero molto timido. Mi chiamavano *chashmullae*.

Emily: E che vuol dire?

Kumail: Grosso modo significa “imbranato.”

Back translation:

Emily: What were you like in high school? [...]

Kumail: I was very shy. They called me *chashmullae*.

Emily: And what does it mean?

Kumail: More or less it means “dweeb.”

Later on in the film, Kumail, during one of his one-man shows, talks about some Pakistani Christmas traditions quoting them with their original names to give his American audience an authentic taste of his background heritage (16).

(16) *The Big Sick* (00:21:58)

Original version:

Kumail: *Eid Mubarak*. That’s our Christmas. Except instead of the traditional Christmas ham, we serve *mitthai*, which my *khansama* Chris will serve to you right now. *Khansama* is Urdu for servant.

Italian dubbed version:

Kumail: *Eid Mubarak*. È il nostro Natale. Solo che invece del tradizionale tacchino ripieno noi serviamo il *mitthai*, che il mio *khansama* Chris vi servirà subito. *Khansama* in Urdu è un servitore.

Back translation:

Kumail: *Eid Mubarak*. It’s our Christmas. Except that instead of the traditional stuffed turkey, we serve *mitthai*, which my *khansama* Chris will serve to you right now. *Khansama* is Urdu for servant.

As far as moral values are concerned, both versions of *Ae Fond Kiss* include many Punjabi words relevant to important Pakistani principles that Casim explains to Roisin, as is the case with *zakah* (17).

(17) *Ae Fond Kiss* (00:33:58)

Original version:

Casim: Exactly. There’s still so much I’m proud of. D’you know what *zakah* means?

Roisin: ((shakes her head))

Casim: It's when you give a percentage of your income to the poor. My dad, still to this day, gives exactly to the penny to asylum seekers.

Italian dubbed version:

Casim: Esattamente e ci sono molte altre cose di cui vado fiero. Sai cosa significa *zakah*?

Roisin: ((shakes her head))

Casim: È quando dai una percentuale dei tuoi averi ai poveri. Mio padre, ancora oggi, devolve ai senza tetto una parte dei suoi guadagni.

Back translation:

Casim: Exactly and there are many other things I'm proud of. Do you know what *zakah* means?

Roisin: ((shakes her head))

Casim: It's when you give a percentage of your income to the poor. My father, still today, gives to asylum seekers a part of his income.

In *Our Family Wedding*, during Marcus' and Lucia's Mexican wedding ceremony, the priest mentions the Spanish names of some items traditionally used to celebrate weddings in Mexico and explains their function using English to address the African American and the Mexican components of the two families attending the rite (18).

(18) *Our Family Wedding* (01:27:47)

Original version:

Priest: May we have the *arras*? Symbolizing mutual protection in the material world. [...] May we have the *lasso*? This *lasso* symbolises eternal love.

Italian dubbed version:

Priest: Potete portare le *arras*? Che simboleggiano la protezione reciproca nel mondo materiale. [...] E adesso il *lasso*. Questo è il simbolo dell'amore eterno.

Back translation:

Priest: Can you bring the *arras*? That symbolise mutual protection in the material world. [...] And now the *lasso*. This is the symbol of eternal love.

2.5. Religious Beliefs Creating Translingual Spiritual Dimensions

Also L3 references to the religious and spiritual sphere are commonly used in the original versions of the films and retained in the Italian dubbed versions (47 total items) to create a unique spiritual dimension shared by both partners in interethnic couples. This can be observed, for instance, in *Eat Pray Love*, when Felipe compares Liz and himself to *antevasins*, a Sanskrit term referring to a person who decides to live at the forest edge to seek spiritual enlightenment (19).

(19) *Eat Pray Love* (01:45:36)

Original version:

Felipe: I knew it. We are both *antevasins*, my dear.

Liz: What is that?

Felipe: *Antevasins* is... It's an in-between. It is the one who lives by the border... because they renounce to the comfort of family life in order to seek "enlightment."

Italian dubbed version:

Felipe: Lo sapevo. Siamo tutti e due *antevasins*, mia cara.

Liz: Che vuol dire?

Felipe: *Antevasins* è... uno che sta in mezzo. È quello che vive sul confine... sono quelli che rinunziano a un conforto della vita di famiglia per cercare la "illuminazione."

Back translation:

Felipe: I knew it. We are both *antevasins*, my dear.

Liz: What does it mean?

Felipe: *Antevasins* is... one that stands in-between. It is the one who lives by the border... they are those that renounce to the comfort of family life in order to seek "enlightment."

Felipe uses this Portuguese term, when courting Liz, to convince her that, though coming from different sociocultural backgrounds, they are more similar than she thinks; likewise, when he shows Liz a religious temple in Bali, he uses the temple's original name, "*Pura Melanting*," to plunge the American woman into the magical Indonesian atmosphere thus further abridging their ethnolinguistic distance (20).

(20) *Eat Pray Love* (01:46:02)

Original version:

Felipe: It's beautiful, no? It's *Pura Melanting*, which means "temple of prosperity."

Italian dubbed version:

Felipe: È bello, eh? È *Pura Melanting*, che significa "tempio della prosperità."

Back translation:

Felipe: It's beautiful, no? It's *Pura Melanting*, which means "temple of prosperity."

Similarly, in *My Big Fat Greek Wedding*, Toula teaches Ian that *Christos Anesti*, "Christ is risen!" (4 occurrences), and *Alithos Anesti*, "Truly He is risen!" (2 occurrences) are used in Greek to say "Happy Easter" (21),

(21) *My Big Fat Greek Wedding* (00:50:06)

Original version:

Toula: So, for "Happy Easter" we say *Christos Anesti*. Then the other person says back *Alithos Anesti*. So if you want to say "Happy Easter," you go, *Christos Anesti*. So try it.

Italian dubbed version:

Toula: Allora, per "Buona Pasqua" noi diciamo *Christos Anesti*. E l'altra persona risponde *Alithos Anesti*. Perciò se vuoi dire "Buona Pasqua" dici *Christos Anesti*. Prova.

Back translation:

So, for "Happy Easter" we say *Christos Anesti*. And the other person replies *Alithos Anesti*. So if you want to say "Happy Easter" you say *Christos Anesti*. Try it.

whereas in *My Bollywood Bride*, when Reena and Alex meet for the first time, Reena defines destiny with its original Sanskrit form *karma* (22), a term previously unknown to Alex that he himself then uses (23), thus building a linguistic and ideological bridge between his Western world and Reena's Eastern world.

(22) *My Bollywood Bride* (00:07:04)

Original version:

Reena: I'd say if meeting me was predestined by your *karma* that would mean it was my *karma* as well. [...] I'll tell you what. I'll be at the same café at the same time tomorrow, if you are there then it was our *karma* to meet again.

Italian dubbed version:

Reena: Diciamo che se incontrarmi era scritto nel tuo *karma*, allora questo significa che era scritto anche nel mio. [...] Ti faccio una proposta. Io sarò nello stesso caffè, alla stessa ora, domani. Se ci sarai anche tu il nostro *karma* avrà deciso per noi.

Back translation:

Reena: Let's say that if meeting me was written in your *karma* then this means it was written in mine too. [...] I make you a proposal. I'll be at the same café at the same time tomorrow, if you will be there too then our *karma* will have decided for us.

(23) *My Bollywood Bride* (00:08:01)

Original version:

Alex ((voice)): *Karma*, destiny... before Reena I'd never thought on these terms.

Italian dubbed version:

Alex ((voice)): *Karma*, destino... prima di Reena non avevo mai usato questi termini.

Back translation:

Alex ((voice)): *Karma*, destiny... before Reena I'd never used these terms.

2.6. Blending Linguistic Ingredients in Interethnic Love Recipes

L3 references to traditional ethnic food are another category of cultural specifics extensively used within cross-cultural relationships in instances of intrasentential code-switching, always retained in the Italian dubbed versions of the films to illustrate the key role ethnic food plays not only as a powerful marker of ethnic belonging but also, and especially, as a means to create affective bonds across cultural and linguistic difference (Monti, 2018). Indeed, in the films under study, ethnic specialties and their original names are recurrently seen as perfect vehicles for emotional manifestations as feelings are often kneaded into food and intercultural passions find shape in tasting food typically belonging to the partner's "exotic" culinary traditions. This can be observed, most significantly, in *Ae Fond Kiss*, *Bride and Prejudice*, *Fools Rush In*, *Eat Pray Love*, *The Mistress of Spices*, *Mississippi Masala*, *The Hundred-Foot Journey*, *The Other End of the Line*, *My Big Fat Greek Wedding*. In *Ae Fond Kiss*, for instance, Casim often offers Roisin some *gulab jamun*, a popular dessert in India

and Pakistan, to teach the girl something of his own foodways also from the linguistic point of view (24).

(24) *Ae Fond Kiss* (01:04:09)

Original version:

Casim: Here you go, Miss Hanlon.

Roisin: Ooh, lovely!

Casim: *Gulab jamun* and ice cream.

Roisin: *Glab jammin?*

Casim: No, *gulab jamun* and ice cream.

Roisin: *Jamun*, thanks very much. What is it?

Casim: *Gulab jamun* and ice cream.

Italian dubbed version:

Casim: Ecco a lei, signorina professoressa.

Roisin: Oh, che bello!

Casim: *Gulab jamun* con il gelato.

Roisin: *Glab jami?*

Casim: No, si dice *gulab jamun* con gelato.

Roisin: Grazie, ma che cos'è?

Casim: *Gulab jamun* con il gelato.

Back translation:

Casim: Here you go, miss professor.

Roisin: Ooh, how lovely!

Casim: *Gulab jamun* and ice cream.

Roisin: *Glab jami?*

Casim: No, you say *gulab jamun* and ice cream.

Roisin: Thanks, but what is it?

Casim: *Gulab jamun* with ice cream.

The same dessert is mentioned, though in one of its lexical variants, *gulab jamas*, in *Bride and Prejudice*, when Lakhi, the youngest of the Bashkis' daughters, shows Johnny her hometown, Amritsar, and tries to conquer his heart tempting him with some typical Indian food (25).

(25) *Bride and Prejudice* (00:51:43)

Original version:

Lucky: I'm going to take him for Amritsari fish, fruit cream and hot *gulab jamas*.

Italian dubbed version:

Lucky: Menu a base di pesce alla brace, crema di frutta e *gulab jamas*.

Back translation:

Lucky: Menu with grilled fish, fruit cream and *gulab jamas*.

In *Mississippi Masala*, the Ugandan Indian girl Mina tells her boyfriend Demetrius, an African American, that she had lived for some time in Africa and then in England but never in India, her

country of origin, and she describes herself as a “mix *masala*,” a mixture of hot spices, an expression that Demetrius himself often uses throughout the film when addressing the girl (26).

(26) *Mississippi Masala* (00:49:56)

Original version:

Mina: I’m a mix *masala* [...] it’s a bunch of hot spices.

Italian dubbed version:

Mina: Sono un mix *masala* [...] è un miscuglio di spezie piccanti.

Back translation:

Mina: I’m a mix *masala* [...] it’s a mix of hot spices.

In *Fools Rush In*, when Alex invites Isabel to dine with him at his club in Manhattan, she imagines that, if they were in Mexico, they would eat *albondigas*, a famous Mexican dish often cooked by her great-grandmother (27).

(27) *Fools Rush In* (00:47:04)

Original version:

Isabel: And if we were in Mexico we would be eating *albondigas*.

Alex: *Albondigas*?

Isabel: They’re this sort of meatball soup. My great-grandmother is famous for them.

Italian dubbed version:

Isabel: E se fossimo in Messico saremmo davanti a un piatto di *albondigas*.

Alex: *Albondigas*?

Isabel: Sì, sono una specie di polpette al sugo. La mia bisnonna è famosa per questo piatto.

Back translation:

Isabel: And if we were in Mexico we would have in front of us a plate of *albondigas*.

Alex: *Albondigas*?

Isabel: They’re a sort of meatballs with sauce. My great-grandmother is famous for this dish.

In *Eat Pray Love*, when Felipe and Liz are at Bali local market, he offers her *rambutan*, fruits from Southeastern Asia similar to lychees and, as these exotic fruits are unknown in the Western countries and Liz has never even heard their name, he tries to explain how they taste using a simile implying amorous connotations, thus projecting on food the love expectations he has of the woman (28).

(28) *Eat Pray Love* (01:44:58)

Original version:

Felipe: These are *rambutan*. They’re delicious. It’s like an orange made love to a plum. Would you like some?

Italian dubbed version:

Felipe: Questi sono *rambutan*. Una delizia. È come se un’arancia avesse fatto l’amore con una prugna. Li vuoi assaggiare?

Back translation:

Felipe: These are *rambutan*. They're delicious. It's like an orange made love to a plum. Would you like to taste them?

Ethnic food is symbolically associated with interethnic love also in *The Mistress of Spices*; when Tilo, the owner of an Indian spice-bazaar in the San Francisco Bay area, falls in love with the American architect Doug, she gives him *tulsi*, an herb with the power to remind him to go back to her (29).

(29) *The Mistress of Spices* (00:30:44)

Original version:

Tilo: This is ... *tulsi*, holy basil.

Doug: What's it for?

Tilo ((voice)): *Tulsi*, for remembering. Remember to come back.

Italian dubbed version:

Tilo: Questo è... *tulsi*, basilico santo.

Doug: A che serve?

Tilo ((voice)): *Tulsi*, per ricordare. Ricordarsi di tornare.

Back translation:

Tilo: This is ... *tulsi*, holy basil.

Doug: What's it for?

Tilo ((voice)): *Tulsi*, for remembering. Remember to come back.

Afterward, when Doug visits her after his mother's death, Tilo offers him *nimbu pani*, a drink traditionally used in Indian medicine to calm one's nerves whose healing power is, in this case, likened to the healing power ascribed to love itself (30).

(30) *The Mistress of Spices* (00:51:54)

Original version:

Tilo: I'll give you a *nimbu pani*, a lime soda. It'll cool you down.

Italian dubbed version:

Tilo: Ti porto un *nimbu pani*, una bibita al lime. Ti calmerà i nervi.

Back translation:

Felipe: I'll bring you a *nimbu pani*, a lime soda. It'll cool you down.

Another film that extensively celebrates the function food has of uniting partners from different ethnicities is *The Hundred-Foot Journey*, where French and Indian linguacultures, and feelings, blend together through cooking. This can be seen every time Hassan and Marguerite talk about the culinary traditions of each other's country, as when Hassan tells Marguerite that his favourite dish to cook is *jalebi* and explains how it is prepared (31).

(31) *The Hundred-Foot Journey* (00:47:26)

Original version:

Marguerite: What's your favorite dish to cook?

Hassan: *Jalebi*.

Marguerite: What is that?

Hassan: Fermented *dal* and flour, deep fried.

Italian dubbed version:

Marguerite: Qual è il piatto che ami cucinare?

Hassan: Lo *jalebi*.

Marguerite: E che cos'è?

Hassan: *Dal* fermentato e farina, tutto fritto.

Back translation:

Marguerite: What's the dish you love to cook?

Hassan: The *jalebi*.

Marguerite: And what's that?

Hassan: Fermented *dal* and flour, deep fried.

Such intermingling of cultures/languages as figuratively allowed by L3 references to ethnic food is to be observed not only between the partners in interracial couples but also among their family members; for example, in the final scene of *The Other End of the Line*, Priya's conservative Indian father offers her daughter's American boyfriend Granger *alu parathas*, a Punjabi style stuffed flatbread, as a sign that he accepts him in his family as his son-in-law (32).

(32) *The Other End of the Line* (01:40:20)

Original version:

Priya's father: You like *alu parathas*?

Italian dubbed version:

Priya's father: Le piacciono le *alu parathas*?

Back translation:

Priya's father: Do you like *alu parathas*?

In *My Big Fat Greek Wedding*, a key event contributing to linguacultural integration and implying the use of L3 food terms occurs at the end of the film when Toula's father, during the wedding reception, fabricates a fancy derivation for the English name "Miller", stating that the names "Miller" and "Portokalos" both come from Greek words relevant to fruit, in order to put the two families on the same ethnolinguistic level (33).

(33) *My Big Fat Greek Wedding* (01:21:47)

Original version:

Gus Portokalos: [...] the root of the word "Miller" is a Greek word. And "Miller" come from the Greek word *milo*, which is mean "apple". There you go. As many of you know, our name Portokalos is come from the Greek word *portokali*, which means "orange". So, okay here tonight, we have apple and orange. We all different but, in the end, we all fruit.

Italian dubbed version:

Gus Portokalos: [...] la radice della parola “Miller” è un parola greca. E “Miller” viene dalla parola greca *milo*, che significa “mela”. Ed ecco qua. Come molti di voi sanno, il nostro cognome Portokalos viene dalla parola greca *portokali*, che significa “arancia”. Dunque, allora, qui stasera abbiamo mela e arancia. Siamo tutti diversi ma, alla fine, siamo tutti frutta.

Back translation:

Gus Portokalos: [...] the root of the word “Miller” is a Greek word. And “Miller” comes from the Greek word *milo*, which means “apple”. And there you go. As many of you know, our name Portokalos comes from the Greek word *portokali*, which means “orange”. So, now, here tonight we have apple and orange. We are all different but, in the end, we all fruit.

In the scene following Gus’s talk, another key proof of food symbolic power to dissolve intercultural and interlinguistic distance between interethnic families is to be recognised when Ian’s mother, Henriette, states that she needs to drink *ouzo* – the Greek liquor she hated when she first tasted it – to get the courage to dance with her “new” family, thus definitely injecting herself into the Greek linguaculture she rejected at the beginning (34).

(34) *My Big Fat Greek Wedding* (01:24:37)

Original version:

Toula: Let’s go dance now, come on.

Henriette: Oh no no, I need some more *ouzo* before I do that.

Italian dubbed version:

Toula: Ora si balla, coraggio.

Henriette: Oh no, ho bisogno di un altro po’ di *ouzo* prima di arrivare a quello.

Back translation:

Toula: Now we dance, come on.

Henriette: Oh no, I need some more *ouzo* before I get to that.

Similarly, in *Fools Rush In*, when Alex meets Isabel’s relatives for the first time and has dinner with them, he particularly appreciates *tamales*, a typical Mexican dish, whose name is rendered, in the Italian dubbed version, in the singular form and it is assigned the masculine gender according to a process of adaptation to the gender of its Italian hypernym, “*involtino*” (35).

(35) *Fools Rush In* (00:29:11)

Original version:

Alex: This is terrific! The taste is amazing! You can’t get *tamales* like this in New York City!

Italian dubbed version:

Alex: È veramente eccezionale! Ha un gusto, un sapore... incredibile! È impossibile mangiare un *tamale* così a New York!

Back translation:

Alex: It’s really terrific! It has a taste, a flavour... incredible! It’s impossible to eat a *tamale* like this in New York!

Excerpts (34) and (35) clearly indicate that ethnic food acts as a key symbol of acceptance of the Otherness it initially represents when the Western characters quote the original names of their partners' traditional dishes, thus proving their entering – also in a linguistic sense – a transnational space characterised by, often unexpected, cross-cultural and cross-linguistic affinities. Indeed, if food initially divides, then it definitely brings people together, reinforcing interethnic love ties and uniting two (or more) seemingly unequivocally different linguacultural systems in never-ending processes of linguacultural hybridization (Monti, 2018, 2019).

3. Linguistic Negotiations Between the Self and the Other Through Turn-Specific and Intersentential Code-Switching

As we have observed so far, in our corpus of films intrasentential code-switching is the type of language alternation practice most recurrently adopted when L3 cultural references are made. However, turn-specific and intersentential code-switching from L1/L2 to L3 is also often used to strengthen cross-cultural bonds within cross-linguistic exchanges, with the L3s mostly preserved in the Italian dubbed versions of the films when interracial romance is at stake. More specifically, 58% of the L3 utterances in instances of turn-specific and intersentential code-switching are left undubbed at the spoken level and untranslated, either with no open interlingual subtitles (in 42% of occurrences) conveying their meaning into L1/L2 (as in *Vicky Cristina Barcelona*, *My Life In Ruins*, *Eat Pray Love*, *Bend It Like Beckham*, *The Other End of the Line*, *Bride and Prejudice*) or with open intralingual subtitles (in 16% of occurrences) providing their transcription (as in *Spanglish* and *My Bollywood Bride*), with the remaining 42% of the L3 utterances being either dubbed or omitted and not included in the dubbed version (see Conclusions). This leads the Italian audience to be fully aware of the key role the original polyphonic ethnolinguistic architecture of the films plays in creating interethnic romantic affiliations.

It is interesting to notice that, in many of the dialogues we have analysed, when the meaning of the spoken L3s is not conveyed in L1/L2 by open interlingual subtitles it can be easily inferred from the rest of the conversation, as the L1/L2 utterances clarify the meaning of the L3 utterances not only when L3 is a language the audience is assumed to either know or easily understand (e.g., Spanish or Portuguese), but also when L3 is more difficult to recognise (e.g., Urdu, Hindi or Punjabi). This can be observed, for instance, in *Vicky Cristina Barcelona*; when Vicky greets Juan Antonio's father, a Spanish-only speaker, she uses the few Spanish words she knows both as a sign of respect towards the old man and to create an immediate sense of closeness to him, and the Spanish utterances are maintained in both versions with no translation provided, as the conversational context allows both audiences to understand the meaning of what the characters say (36).

(36) *Vicky Cristina Barcelona* (00:21:38)

Original version:

Vicky: *Buenos días*.

Juan Antonio's father: *Buenos días*.

Juan Antonio ((to Vicky)): My father, Julio.

Vicky: Julio. *Buenos días. Qué casa tan bonita.*

Juan Antonio's father: *Considera que es tuya.*

Italian dubbed version:

Vicky: *Buenos días.*

Juan Antonio's father: *Buenos días.*

Juan Antonio ((to Vicky)): Mio padre, Julio.

Vicky: Julio. *Buenos días. Qué casa tan bonita.*

Juan Antonio's father: *Considera que es tuya.*

Back translation:

Vicky: *Buenos días.*

Juan Antonio's father: *Buenos días.*

Juan Antonio ((to Vicky)): My father, Julio.

Vicky: Julio. *Buenos días. Qué casa tan bonita.*

Juan Antonio's father: *Considera que es tuya.*

In *Eat Pray Love*, Portuguese is never translated in instances of unmarked turn-specific and intersentential code-switching everytime Felipe talks to Liz. For instance, when they meet for the first time, Felipe, riding his car and distracted by the music on the radio, almost runs Liz off the road while she is riding her bike. In asking her if she is all right, he instinctively uses Portuguese but then switches to English, by means of participant-related, intersentential code-switching, to clarify what he has just said in his mother tongue as he supposes Liz is not Brazilian (37).

(37) *Eat Pray Love* (01:35:36)

Original version:

Felipe: *Meu Deus. Você está bem?* All you all right?

Italian dubbed version:

Felipe: *Meu Deus. Você está bem?* Lei sta bene?

Back translation:

Felipe: *Meu Deus. Você está bem?* Are you all right?

In the same film, another instance of unmarked, intersentential code-switching is to be recognised during an emotionally intense exchange between Liz and Felipe, who uses the Portuguese statement *Não entendo*, "I don't understand," as he cannot understand the reasons why Liz seems to be afraid to start a relationship with him (38).

(38) *Eat Pray Love* (02:00:01)

Original version:

Felipe: Liz. *Não entendo.* What's the problem, Liz?

Italian dubbed version:

Felipe: Liz. *Não entendo.* Che ti prende, Liz?

Back translation:

Felipe: Liz. *Não entendo*. What's the matter, Liz?

Throughout the whole film, Felipe also often uses unmarked turn-specific code-switching from English to Portuguese to assign his utterances a greater expressive force, especially when quarrelling with the woman (39).

(39) *Eat Pray Love* (02:01:25)

Original version:

Felipe: *Portuguese*.

Liz: And do not say darling to me again because I am just gonna lose it!

Felipe: *Portuguese*.

Liz: Listen to me! I do not need to love you to prove that I love myself!

Italian dubbed version:

Felipe: *Portuguese*.

Liz: E non chiamarmi tesoro perchè senno ti strangolo!

Felipe: *Portuguese*.

Liz: Ascoltami! Io non ho bisogno di amare te per provare di amare me stessa!

Back translation:

Felipe: *Portuguese*.

Liz: And don't call me darling because otherwise I'm gonna strangle you!

Felipe: *Portuguese*.

Liz: Listen to me! I do not need to love you to prove that I love myself!

In (39), the choice not to provide an English/Italian translation Felipe's Portuguese statements, functioning as the linguistic correlative of his anger and emotional involvement and therefore crucial to his cinematic portrayal, is not detrimental to the comprehension of the overall exchange, as his utterances mostly overlap with Liz's utterances that provide the audience with a paraphrased translation of the man's words.

Similarly, in *The Other End of the Line*, when Granger introduces himself to Priya's family, he switches from English to Urdu when reading aloud a letter he wrote using his girlfriend's mother tongue to promise her father he will treat the girl with all the love she deserves, and his Urdu utterances are left untranslated as he himself explains their meaning switching back to English/Italian when he goes on talking to the girl's father (40).

(40) *The Other End of the Line* (01:39:28)

Original version:

Granger: Sir. Before you take a swing, there's something I want to read to you. *Urdu*.

Priya's father: Boy, you're hurting my ears.

Granger: I just wanted you to know that I have the utmost respect for you and your family. And I promise to treat your daughter with all the love and respect she deserves.

Italian dubbed version:

Granger: Signore, prima che parta con un gancio c'è una cosa che vorrei leggerle. *Urdu*.

Priya's father: Ragazzo mio, ho male alle orecchie.

Granger: Volevo solo farle sapere che nutro il più profondo rispetto per lei e la sua famiglia. E prometto di trattare sua figlia con l'amore e il rispetto che merita.

Back translation:

Granger: Sir. Before you take a swing there's something I would like to read to you. *Urdu*.

Priya's father: My boy, you're hurting my ears.

Granger: I just wanted you to let you know that I have the utmost respect for you and your family. And I promise to treat your daughter with all the love and respect she deserves.

In many of the films under study, another strategy often adopted to maintain spoken L3s, without this being a hindrance to the audiences' understanding, is to provide L3 transcription by means of open intralingual subtitles, clarifying their meaning in the other parts of the conversation. This can be observed, for instance, in *Spanglish*, when Flor talks to John and uses situation-related, turn-specific code-switching to utter Spanish sentences within English-based exchanges (41, 42).

(41) *Spanglish* (00:18:36)

Original version:

John: [...] You work here? You're going to help with the house and kids?

Flor: *Spanish [Solo Español]*.

John: You work here and you don't speak any English at all?

Italian dubbed version:

John: [...] Lei- l-lei lavorerà qui? Ci darà una mano con la casa e i ragazzi?

Flor: *Spanish [Solo Español]*.

John: Lei lavora qui e non capisce neanche una parola?

Back translation:

John: [...] Are you going to work here? Are you going to help with the house and kids?

Flor: *Spanish [Solo Español]*.

John: You work here and you don't understand a word?

(42) *Spanglish* (00:51:59)

Original version:

John: Flor?

Flor: *Spanish [Por favor, dejeme sola. Estoy bien, de-de verdad, estoy bien]*.

John: I'm sorry. Very sorry. [...]

Italian dubbed version:

John: Flor?

Flor: *Spanish [Por favor, dejeme sola. Estoy bien, de-de verdad, estoy bien]*.

John: Mi dispiace. Mi dispiace. [...]

Back translation:

John: Flor?

Flor: *Spanish* [*Por favor, dejeme sola. Estoy bien, de-de verdad, estoy bien*].

John: I'm sorry. I'm sorry. [...]

One of the best examples of linguacultural hybridization in interracial romance as conveyed by turn-specific code-switching is to be recognised in *My Bollywood Bride* when Alex and Reena get married: Alex says in Hindi “*May tumse, pyar karth hoon*”, “I love you”, which is maintained unaltered at the spoken level and literally transcribed on the screen by means of open intralingual subtitles, while Reena replies in English saying “I love you too”, thus clarifying the meaning of Alex’s declaration of love and at the same time highlighting their mutual linguacultural assimilation (43).

(43) *My Bollywood Bride* (01:29:16)

Original version:

Alex: *May tumse, pyar karth hoon*. [*May tumse, pyar karth hoon*]

Reena: I love you too.

Italian dubbed version:

Alex: *May tumse, pyar karth hoon*. [*May tumse, pyar karth hoon*]

Reena: Ti amo anch’io.

Back translation:

Alex: *May tumse, pyar karth hoon*. [*May tumse, pyar karth hoon*]

Reena: I love you too.

4. Conclusions

What primarily emerges from the empirical, comparative analysis of the original and the Italian dubbed versions of our corpus of films with regard to the use of code-switching within interethnic encounters and relationships, is that most L3 utterances are maintained unaltered in the Italian dubbed versions of the films. In particular: borrowing is the prevailing transfer mode for the L3 cultural specifics conveyed in instances of intra-sentential code-switching (covering 95% of the total 726 occurrences), with only a very low percentage of third culture references dubbed into Italian (covering 5% of the total occurrences) and either translated with Italian equivalents or omitted; non-translation, with either open intralingual subtitles or explanation/clarification in the other parts of the conversation, stands out as the strategy most commonly used in instances of turn-specific and intersentential code-switching (58% of the total of 587 occurrences), with the remaining 42% of the L3 utterances being either dubbed into the L2 by means of domestication (35%) and explicitation (6%) or omitted and not replaced (1%).

These non-translation techniques recreate the original ethnolinguistic Otherness of the films, making “the translated text a site where a cultural other is not erased but manifested” (Venuti, 1998, p. 242) and, even more significantly as far as cross-cultural romance is concerned, they safeguard the emotional impact brought about by the orchestration of languages used by the partners in interracial couples, thus clearly displaying cross-cultural and cross-linguistic affinities.

Our study therefore illustrates that nowadays screen translation tends to act more as a gateway than as a gatekeeper in terms of translingual/transcultural transmission; indeed, whereas, in the past, in a traditionally dubbing country like Italy, the prevailing tendency for the translation of polyglot films was to adhere to norms of monolingualism eliminating the presence of third languages in dubbing (cf. Danan 1991; Toury 1995; Ulrych 2000; Heiss 2004; Pavesi 2005; among the others), the contemporary translation (or non-translation) trends favour affective bonds between Self and Other liable to overcome cultural clashes and to cross linguistic bridges, both on and off the screen.

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