

Treball/projecte de fi de màster de recerca

## **Excuse me, your accent is very unusual.**

**The complexity of establishing third languages in *Inglorious Basterds*: Applying a model of translation analysis to dubbing.**

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# *Excuse me, but your accent is very unusual*

The complexity of establishing third languages in  
*Inglourious Basterds*  
Applying a model of translation analysis to dubbing

– Master's Thesis –



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**Abstract:** The growing multilingual trend in movie production comes with a challenge for dubbing translators since they are increasingly confronted with more than one source language. The main purpose of this master's thesis is to provide a case study on how these *third languages* (see CORRIUS and ZABALBEASCOA 2011) are rendered. Another aim is to put a particular focus on their textual and narrative functions and detect possible shifts that might occur in translations.

By applying a theoretical model for translation analysis (CORRIUS and ZABALBEASCOA 2011), this study describes how third languages are rendered in the German, Spanish, and Italian dubbed versions of the 2009 Tarantino movie *Inglourious Basterds*. A broad range of solution-types are thereby revealed and prevalent restrictions of the translation process identified. The target texts are brought in context with some sociohistorical aspects of dubbing in order to detect prevalent norms of the respective cultures and to discuss the acceptability of translations (TOURY 1995).

The translatability potential of even highly complex multilingual audiovisual texts is demonstrated in this study. Moreover, proposals for further studies in multilingual audiovisual translation are outlined and the potential for future investigations in this field thereby emphasised.

**Keywords:** Audiovisual Translation (AVT); dubbing; multilingual audiovisual texts; Multilingual Audiovisual Translation (MAVT); third language(s) (L3); Translation Studies; *Inglourious Basterds*

**Resumen:** La tendencia creciente a realizar películas multilingües conlleva dificultades para los traductores de doblaje puesto que cada vez más se enfrentan a varias lenguas de partida. El objetivo principal de este trabajo de investigación es proporcionar un estudio de caso sobre cómo estas *terceras lenguas* (véase CORRIUS y ZABALBEASCOA 2011) se han traducido. Se pretende a su vez poner especial énfasis en las funciones textuales y narrativas de las terceras lenguas y detectar posibles cambios en las traducciones.

Mediante la aplicación de un modelo teórico para el análisis de traducción (CORRIUS y ZABALBEASCOA 2011), este estudio describe cómo las terceras lenguas se han traducido en tres versiones dobladas (alemán, español e italiano) de la película de Tarantino *Inglourious Basterds* del año 2009. Se ha detectado una amplia gama de tipos de soluciones y se han identificado las restricciones prevalecientes en el proceso de traducción. Los textos de llegada escogidos se han relacionado con algunos aspectos socio-históricos del doblaje con el fin de detectar las normas prevalecientes de las respectivas culturas y para evaluar la aceptabilidad de las soluciones dadas a las traducciones (TOURY 1995).

Este estudio demuestra el potencial de traducibilidad referido a textos audiovisuales multilingües complejos. Además, se apuntan posibles líneas de trabajo en la materia, incidiendo en el potencial para futuras investigaciones en este campo.

**Palabras Clave:** Traducción Audiovisual (TAV); doblaje; textos audiovisuales multilingües; traducción de textos audiovisuales multilingües (TTAM); tercera(s) lengua(s) (L3); Estudios de Traducción; *Malditos Bastardos*

“The poet does not require us to be awake and believe;  
he solicits us only to yield ourselves to a dream;  
and this too with our eyes open,  
and with our judgment perdue behind the curtain,  
ready to awaken us at the first motion of our will:  
and meantime, only, not to disbelieve.”

(COLERIDGE 1817)

“There is an aspect to my dialects that’s kind of poetry, kind of not, kind of musical.  
There’s a songwriting quality, almost, to it that’s rap, whatever, comedy beats.  
It has all that in there.  
And basically, you can either read my poetry or you can’t.  
You can either make it poetry or you don’t.”

Quentin Tarantino in an interview (HAY 15/12/09)

“Poetry by definition is untranslatable”

(JAKOBSON 1959: 143)

## System of Abbreviations, Colours and Symbols

### I. General abbreviations

[ ]:	English translations of German or Italian examples are provided in square brackets
AV:	Audiovisual
AVT:	Audiovisual Translation
L1:	main language(s) of the source text (ST)
L2:	main language(s) of the target text (TT)
L3:	third language(s) as defined by Corrius and Zabalbeascoa (2011), summarised and explained in section <u>1.3</u>
L3 <sup>ST</sup> :	third language(s) that appear in the source text (ST)
L3 <sup>TT</sup> :	third language(s) that appear in the target text (TT)
L3R:	third language(s) represented through another language (L1 for the ST, or L2 for the TT)
L3-NR:	nationality represented through specific features of a national language in another language
L3-NR-G:	German nationality represented through specific features of German in another language
MAVT:	Multilingual Audiovisual Translation
SC:	Source Culture
SL:	Source Language
ST:	Source Text (whenever this abbreviation is used in the context of a movie, ST automatically implies ‘audiovisual’)
TC:	Target Culture
TL:	Target Language
TT:	Target Text (whenever this abbreviation is used in the context of a movie, TT automatically implies ‘audiovisual’ and ‘dubbed’)

## **II. Movie-specific abbreviations**

**IB-ST:** *Inglourious Basterds* Source Text

**IB-G:** *Inglourious Basterds* Target Text, German dubbed version

**IB-S:** *Inglourious Basterds* Target Text, Spanish dubbed version

**IB-I:** *Inglourious Basterds* Target Text, Italian dubbed version

## **III. Analysis-specific abbreviations and colours**

**[BE']:** British accent

**[F']:** French accent

**[G']:** German accent

**[GN]:** German nationality; any language spoken by a German character  
(relevant in the analysis of IB-S)

**[S']:** Spanish accent

**[SE']:** Southern US accent

**[SI']:** Sicilian accent (mainly conveyed through lexical choice)

## Table of Contents

0.	Introduction .....	1
0.1.	Justification .....	1
0.2.	Objectives.....	3
0.3.	Methodology .....	4
1.	Theoretical framework: translating multilingual texts .....	6
1.1.	<i>Multilingual</i> or <i>heterolingual</i> ? – A terminological question.....	6
1.2.	Multilingualism and translation.....	8
1.3.	Multilingual audiovisual texts and their translation .....	9
1.4.	L3 and the question of function .....	13
1.5.	Suspension of disbelief in cinema and the myth of linguistic homogeneity.....	15
2.	Aspects of audiovisual translation in Germany, Spain, and Italy .....	19
2.1.	Audiovisual translation – an interdiscipline .....	19
2.2.	Modalities of audiovisual translation .....	20
2.3.	Subtitling and dubbing .....	20
2.4.	Some sociohistorical aspects of dubbing in Germany, Spain, and Italy .....	23
3.	<i>Inglourious Basterds</i> as source text (IB-ST).....	33
3.1.	Facts and figures .....	33
3.2.	Plot .....	34
3.3.	Influences and allusions .....	35
3.4.	Principle of authenticity vs. suspension of disbelief .....	37
3.5.	The range of language variation in <i>Inglourious Basterds</i> : The complexity of establishing L1 and L3.....	39
3.5.1.	Geographical and social variation .....	40
3.5.2.	Non-native speakers of English, German, French and Italian .....	43
3.5.3.	Personal variation, voice texture and timbre .....	46
3.6.	Functions of L3 <sup>ST</sup> in <i>Inglourious Basterds</i> .....	47
3.7.	Relevant questions for translation analysis .....	49
4.	A study of three target texts (IB-G, IB-S and IB-I).....	51
4.1.	Applying a model of translation analysis to dubbing .....	51
4.1.1.	<i>Inglourious Basterds</i> (IB-G) .....	53
4.1.2.	<i>Malditos Bastardos</i> (IB-S) .....	57
4.1.3.	<i>Bastardi senza gloria</i> (IB-I) .....	64
4.2.	Analysis I: commentary of selected scenes .....	67
4.3.	Analysis II: comparing three target texts.....	77
5.	Concluding remarks .....	79
6.	Bibliography and references.....	81
7.	Audiovisual references .....	89
	Appendix .....	92

## 0. Introduction

### 0.1. Justification

Hollywood's relation to language has undergone a significant change. Although the phenomenon of multilingualism has always been present in movies (see BLEICHENBACHER 2008), foreign languages have not necessarily been fully represented, if not entirely eliminated. Their theoretical presence has often been rather signalised or evoked through different strategies (see section 1.5). However, this situation has changed throughout the last decades.

In the 1980s and 1990s, European movie productions requiring “the audience to deal with communication in more than one language” (HEISS 2004: 209) considerably increased in number. The linguistic situation in Europe has become more culturally diverse, due to immigration, individual mobility, advances in telecommunications, and globalisation in general. Numerous productions and co-productions, such as *Lisbon Story* (Wim Wenders 1994), *Nirgendwo in Afrika* (Caroline Link 2001), *L'Auberge Espagnole* (Cédric Klapisch 2002), or *Kebab Connection* (Anno Saul 2005) depict multicultural realities. Producers therefore strive for faithful portrayals of language contact situations.

With regard to Hollywood productions from the last decade, it is safe to say that this trend has also reached their studios. A large number of recent productions include one or more foreign languages. Some of the well-known examples are *Lost in Translation* (Sofia Coppola 2003), *Syriana* (Steven Gaghan 2005), and *Babel* (Alejandro González Iñárritu 2006). There is a noticeable trend towards including rather exotic languages, such as Chinese or Japanese.

Since the mid-1990s, “the foreign film market has acquired great economic importance for the American film industry” (MINGANT 2010: 713). In order to “please and attract foreign audiences” (*ibid.*), Hollywood productions move from concentrating on the local to focusing on the international and thematise globalisation, star foreign actors, or take place in foreign locations. Due to immigration from South America, Hispanics, for example, have been starred in Hollywood



movies for a long time<sup>1</sup>. Nowadays, there is a desire to represent the non-American world more accurately (*ibid.*) and a whole new genre that shows a multilingual world is born: the polyglot cinema (see BERGER AND KOMORI 2010).

We could name quite a few recent Hollywood productions that feature several languages, but there is one movie that certainly stood out for a number of reasons: Quentin Tarantino's *Inglourious Basterds*, released in 2009. Whereas polyglot movies tell stories about immigrants or globetrotters, Tarantino "took things one stage further" (HOAD 28/01/10), not only following the recent trend, but also breaking with the war movie tradition of assuming that basically every single person in this world speaks fluent English. He not only draws the audience's attention to a possible communication problem, for example through foreign languages as a background noise, shorter dialogues, a specific linguistic landscape, or the brief introduction of an interpreter, as in *Saving Private Ryan* (Steven Spielberg 1998) or *Schindler's List* (Steven Spielberg 1993), but he makes the essence of his movie about language and about the ability to speak languages. He lets "language itself [become] part of the narration" (MINGANT 2010: 713) and moves between several movie genres. Through an authentic representation of four languages, not to mention the numerous varieties, and through including one character who "theatrically juggle[s]" all of them (HOAD 28/01/10), he demonstrates the significance of foreign languages to cinematic storytelling.

This recent multilingual trend in film production, the dubbing tradition of many European countries (see section 2.4), and the actual national and international success of *Inglourious Basterds* seemed to be a promising combination for a translation study.

With regard to personal motivation, I need only think back to the day I first travelled with my family to a foreign country and immediately developed an intense curiosity for foreign cultures and languages. This has been the case ever since. As a student of Translation Studies, I am fascinated by

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<sup>1</sup> Whether or not immigrants or foreigners are (or were) represented authentically and what kind of stereotypes underlie these depictions is not subject to this study, as it purely concentrates on language use and translation. Sociolinguistic studies on the topic can be found in e.g. BLEICHENBACHER (2008), COUPLAND (2007), and LIPPI-GREEN (1997). Nevertheless, when looking at possible functions of L3<sup>ST</sup>, some rather sociolinguistic questions might emerge, as these questions overlap to a certain degree.

interlingual communication, the more languages involved the more intrigued I become. Furthermore, a special affection for television series, independent cinema, and scriptwriting led me to the decision to focus the present master's thesis on multilingual audiovisual translation.

## 0.2. Objectives

This master's thesis first and foremost aims to contribute to the concept of third languages (L3) in source texts (ST) and their translations (TT) (see CORRIUS and ZABALBEASCOA 2011) and to demonstrate the applicability of the authors' model for translation analysis. It intends to illustrate various ways of rendering L3, both for when it coincides with and it differs from L2. The effects that some translation solutions may have on situations of intratextual translations (*metatranslation*; see ZABALBEASCOA and CORRIUS 2012) shall thereby be highlighted. By means of a thorough analysis of language use in the ST, this master's thesis shall furthermore address "the fundamental question of the *function*" (MEYLAERTS 2006: 5) of multilingualism and detect potential shifts in the TTs. The purpose of this study on the whole is to show the complexity of AV texts and the importance of interdisciplinarity (see CHAUME 2004b), and thereby increase awareness of the need for rethinking translation theories that neither take the visual/non-verbal channel of communication into account, nor possible third languages (L1+L3<sup>ST</sup>). This study thereby aims to contribute to an upcoming field of investigation, as in recent years a growing number of journal issues and studies have been dedicated to the translation of multilingual texts (e.g. DELABASTITA and GRUTMAN 2005; DELABASTITA 2002; DWYER 2005; MEYLAERTS 2006 and 2010), or to the field of MAVT in particular, in whose regard the doctoral thesis by Corrius (2008) can be mentioned, as well as many articles focusing on the topic (e.g. a study on subtitling multilingual movies by BARTOLL 2006), and conferences such as the Marie Curie Euroconferences *MuTra* or the recently organised conference on translation and reception of multilingual films by the *University of Montpellier 3* and the *Autonomous University of Barcelona*.

### 0.3. Methodology

The presence of four different languages, along with their varieties, is so indispensable to the plot of *Inglourious Basterds* that it seems only reasonable to declare the movie as “undubbable” and a “challenge that is lost at start” (RAMPAZZO [04/10](#)). Nevertheless, this challenge has been taken on. The approach of this thesis is, either way, purely possibilistic. For the case study, examples were taken from IB-G, IB-S, and IB-I and compared with IB-ST. Precisely these three TLs were chosen because they a priori promised to reveal a broad range of possible solution-types, as in two of the TTs (German and Italian) L3<sup>ST</sup> and L2 coincide, and in one case (Spanish), L2 does not coincide with any of the L3s.

The intention of the analysis is not to propose better or other translations, techniques, or procedures, much less to prescribe what translation is or what solutions should look like, as this master’s thesis strives for a descriptive and essentially target-oriented approach to translation. Following Toury’s claim that a translation, or what is considered to be a translation, is entirely determined by the target culture (TOURY [1995](#): 26), all dubbed versions of IB-ST are regarded as AV texts of an own identity, as “facts” (*ibid.*: 29) of their respective TC. In agreement with Toury’s point of view that translation or translational activity is governed by a prevailing set of TC norms, IB-ST and its dubbed versions shall be described and compared, speculating about the translators’<sup>2</sup> motivations behind the TT solutions. ST fragments shall be analysed and compared with their corresponding TT parts in order to identify the prevalent restrictions (see ZABALBEASCOA [1993](#) and [1999](#)) of the translation process, applying a model proposed by Corrius and Zabalbeascoa ([2011](#)). Other theoretical options shall be considered and hypothesised about why they have not been opted for, thereby identifying translation constraints.

In the first section, the theoretical framework of this master’s thesis is presented. It starts off by delimiting the phenomenon of multilingualism and defining its concept as it is understood in this

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<sup>2</sup> The term translators (plural) is used to refer to anyone involved in the dubbing process, including the dubbing director (but excluding voice actors).

thesis. After taking a short look at some studies of multilingualism and translation, the proposal for analysing the translation of multilingual texts and the concept of L3 submitted by Corrius and Zabalbeascoa (2011) shall be presented. Their proposal is core to the theoretical framework and shall be applied in the fourth section of this thesis. In addition, some possible functions of L3s in feature films and television series as well as the concept of willing suspension of disbelief in cinema shall be explained, referring to a study on multilingualism in fiction by Bleichenbacher (2008).

In the second section, the field of audiovisual translation (AVT) will be introduced and a classification of its modalities presented. Some sociohistorical aspects of dubbing shall be discussed, focusing on the three countries this study concentrates on.

Section number three brings the source text of this study (IB-ST) into focus, presenting some facts and figures, plot, influences and allusions, its underlying language principles, and, most important, the many language varieties and their functions.

Section number four is then entirely dedicated to the target texts (IB-G, IB-S, and IB-I) and applies the model for translation analysis presented in section 1.3, exploring various solution-types. It analyses whether possible further L3s were rendered (or not) and, once again, addresses the question of function. The second part of this section moves away from a broader view on the translation operations performed and focuses on some specific scenes, for which the transcripts can be consulted in the appendix.

In section five, some concluding remarks are made and proposals for future studies in this field are provided.

As a personal remark I would like to mention that this study, in the way I wanted to carry it out, entailed far more work than I expected. Some of the aspects under study could not be treated in detail and I am aware of the many ideas and views that could be further developed, investigated and verified. My intention is to provide an insight into an interesting topic, demonstrate the applicability of a theory and hopefully come up with ideas for future studies. I realise there may be shortcomings, of course, for which I am responsible.

## 1. Theoretical framework: translating multilingual texts

### 1.1. *Multilingual or heterolingual?* – A terminological question

Studies of texts that involve more than one language made use of several terms, such as *multilingual* or *heterolingual*, which shall be explained briefly in this section. As *Inglourious Basterds* can undoubtedly be described as a multilingual movie and IB-ST as a multilingual audiovisual text, it should be agreed on how the term *multilingualism* is to be understood.

The *Oxford Companion to the English Language* exclusively refers to the human “ability to use three or more languages, either separately or in various degrees of code-mixing”, arguing that “there is no general agreement as to the degree of competence in each language necessary before someone can be considered multilingual” (*OCEL*, s.v. *multilingualism*). A general distinction is made between *multilingualism* (and likewise *bilingualism*) as an either individual or societal phenomenon (see FISHMAN 1980). Besides these two aspects, there is a third aspect to be studied in this field, as pointed out by Bleichenbacher (2008: 7): multilingual discourse. He defines multilingual discourse “as the use of more than one language within a given spoken or written text” with “two necessary ingredients: language variation and language contact” (*ibid.*).

The term *heterolinguism* (fr.: *hétérolinguisme*), was coined by Grutman (1994) and “refers to the use of foreign languages or the social, historical, and regional language varieties *in* literary texts” (MEYLAERTS 2006: 4). As Meylaerts also points out, this term is reminiscent of Bakhtin’s *heteroglossia*, which generally designates the stratification of one language into many voices (*ibid.*). These voices can be any sort of social dialect, characteristic group language, generic language, jargon, language of authority or specific for a generation, or they can even distinguish the voice *in* and *behind* a literary text, that “simultaneously [express] two different intentions: the direct intention of the character who is speaking and the refracted intentions of the author” (BAKHTIN 1981: 324). Grutman’s concept of heterolingualism was, on the other hand, intended to be a “functional alternative” (MEYLAERTS 2006: 4), as it strives to explain “the effects of the hybrid language embedding” (*ibid.*). Bakhtin on his part contrasted *heteroglossia* with *polyglossia*, a term

by which he referred to the interaction of two or more languages within a given cultural system. World-wide linguistic variation brought up other terms such as *bilingualism* or *polylingualism*, all of them in contrast with *monolingualism*. From a sociolinguistic point of view, especially the limiting concepts of mono- and bilingualism are highly criticisable, since languages are not necessarily separable entities (considering real-life language use). A tendency to abandon this view and contemplate languages on a continuum (see HARY 1996) consequently emerged. Due to globalisation and the presence of the media, one could entirely reject a monolingual/monoglossic concept. The only question remaining behind this is where one language ends and another begins.

We are confronted with the very same question when trying to establish L3 in translation. What are the requirements for L3 to be regarded L3? And how can it be distinguished from the main language(s) of a text (L1)? This question will be addressed in section 3.5.

In this thesis, *multilingual* is used as an umbrella term to refer to the general presence of more than one national language or their varieties; any sort of dialect, sociolect or idiolect in a text (in our case audiovisual). Texts that include two marked varieties of English would, in line with our viewpoint, be considered multilingual. Analogous to the statement above, that there is “no general agreement as to the degree of competence in each language necessary before someone can be considered multilingual”, there is no general agreement on when a *text* is considered multilingual. For some, the presence of a single foreign word is sufficient, which can be problematic, as it is for the translator to decide whether or not s/he is dealing with a simple borrowing (see CORRIUS and ZABALBEASCOA 2011: 116) or not. Hypothetically, if in *Inglourious Basterds* there were no German, French or Italian dialogues included and all three languages were replaced by English (L1), one or more German borrowings<sup>3</sup> would not necessarily make the discourse multilingual, but would rather be instances of evocation (see section 1.5). *Inglourious Basterds*, additionally, is a ST that can be regarded as “truly multilingual” (see CORRIUS and ZABALBEASCOA 2011: 116) due to the

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<sup>3</sup> Borrowings can pass into general currency (and be inducted into the dictionaries), such as *kaputt*, *fräulein* or *kraut*, all of them used by the English-speaking characters in IB-ST.

very long sequences of dialogue in L3 (see also [section 4](#)). The term *multilingualism* exclusively refers to its third aspect (multilingual discourse) as mentioned and defined above.

## 1.2. Multilingualism and translation

“At the heart of multilingualism, we find translation.”

(MEYLAERTS [2010](#): 227)

Multilingualism is a phenomenon that has been studied from different angles. In *Societal Studies*, for example, it is often approached from a multinational, multiethnic perspective and it is currently becoming an important issue in *European, Identity and Border Studies*. The study of multilingualism in *Psycholinguistics*, as a central factor in second or third language education, has attracted considerable attention in recent years and there has been a growing interest in this field within the European Union since its establishment. In *Discourse Studies*, language contact phenomena such as borrowing, language interference and code-switching are studied extensively. However, they are mainly addressed as aspects of oral language, and studies on language contact in written discourse have only recently emerged.

Still less attention has been devoted to multilingualism and translation in combination with each other, although both of them are “widespread intercultural phenomena” (GRUTMAN [2009](#): 182). It is although beyond dispute that development in communication, technology, and media, as well as individual mobility and globalisation in general, has a great influence on text production, whether it is oral, written, or audiovisual.

There has been a focus on the study of multilingualism in literature. In his article *A Great Feast of languages*, Delabastita explores the “dazzling range of cross-language situations and exchanges in *Henry V*” (DELABASTITA [2002](#): 317) and stresses the complex “correlations between punning, multilingualism and comedy” (*ibid.*: 316). Grutman explains that the paucity of related studies is probably a result of the traditional view of translation, the nature of translation, as “multilingualism evokes the co-presence of two or more languages (in a society, text or individual), [and] translation

involves a substitution of one language for another” (GRUTMAN 2009: 182). Meylaerts postulates that the prevalent solution in the translation of multilingual literary texts has been to explain foreignisms by means of in-text translations (MEYLAERTS 2010: 227). These phenomena “[lie] bare the blind spots of Translations Studies’ models”, but often remain “associated with translation *problems* or even *untranslatability*” (*ibid.*).

### 1.3. Multilingual audiovisual texts and their translation

We have seen that there is a strong tendency towards producing multilingual texts, in particular audiovisual, as movies are the “most apt medium to represent the richness and complexity of real-life multilingual realities” (BLEICHENBACHER 2008: 21). To overcome the blind spots of translation theories which Meylaerts (2010: 227) points out, we need to get past the traditional assumption that a translation process merely involves two languages: that of the ST (L1), and that of the TT (L2), generally regarded as standard interlingual translation and “translation proper” (JAKOBSON 1959: 232). One of these theories is a proposal for analysing the translation of multilingual texts, submitted by Corrius and Zabalbeascoa (2011). This section shall present their proposal and, unless indicated otherwise, it includes a reformulation of their theory.

In order to include third languages in models of translation analysis, we need to study “the nature of third languages (L3) [...] and how they might affect, and be dealt with, in translation; that is to say how L3 is and could be rendered in translation” (CORRIUS and ZABALBEASCOA 2011: 115) and how they differ from L1. L3 is a “distinct, independent language or an instance of relevant language variation, sufficient to signal more than one identifiable speech community being portrayed or represented within a text” (*ibid.*). L3 neither refers to the concept of *translationese*, or likewise *dubbese*, that describe stylistical or grammatical oddities, nor to the *notion of the third code*, any linguistic feature making a translation recognisable as such (*ibid.*). It can principally be distinguished between natural and invented languages. A language considered “natural real” (*ibid.*: 117), can be any natural language (standard, official, variety, dialect) of the present, e.g. Japanese and German in *Lost in Translation* (Sofia Coppola 2002), or French, English, German and Italian in



*Le Mépris* (Jean-Luc Godard 1963), or the past, e.g. Latin and Aramaic in *The Passion of the Christ* (Mel Gibson 2004)<sup>4</sup>. Invented L3, on the contrary, are regarded as not having any and never having had any actual native speakers (CORRIUS and ZABALBEASCOA 2011: 118). They can be based on natural languages (e.g. mixture of words based to a greater or lesser degree on L1 or L2), or appear as a combination of made-up terms, that are not, no matter how they are intended to be interpreted, elements of any natural language. Interesting for a study of translation is whether they are somehow comprehensible and, if they are, how this comprehensibility is achieved (*ibid.*: 118-119).

We generally distinguish between L3 that are portrayed and those that are represented through another language; those that are spoken and those that are supposedly spoken. In a study on the BBC sitcom *'Allo 'Allo* (David Croft and Jeremy Lloyd 1982-1992), Delabastita identifies four different ‘supposed’ languages (English, French, German, Italian), all of them portrayed, or represented, “by having all the characters pronounce English with a corresponding foreign accent” (DELABASTITA 2010: 197) and giving the English themselves an upper-class twang. Everything that is said about L3 can consequently “hold true even if L3 is ‘supposed’ ” (CORRIUS and ZABALBEASCOA 2011: 116). In IB-S (section 4.1.2), the concept of representing a nationality through a particular accent in the TL can be found, which is different from the concept of representing languages, but demonstrates how accents are and can be used in dubbing and what they might imply.

L3 in a ST can actually appear in spoken and/or written form, it can be heard in songs, voiceover or similar, or it can be read in captions or credits, emails or road signs, etc. The proposal offered by the authors is intended to cover the set of possible solutions for L3 in translation and is illustrated in table 1 and table 2, borrowed from their paper. The tables illustrate the operations that can be performed for the main language of a text (L1) and any possible third language (L3), using

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<sup>4</sup> examples are the author's

terminology from Delabastita's study on the translation of Shakespeare's wordplay (DELABASTITA 1993: 39). These possible operations for L3s shall briefly be described.

As for the tables, the left column shows the operation carried out, the second column shows the nature of L3, the third column shows the degree of L3 presence and visibility in the TT (lost, kept, added or NO = not applicable). The right column shows some possible results and effects of the operations carried out. As the authors point out, "ideological and sociocultural dynamics and motivations [that] often present and constitute a powerful explanatory tool for L3 presence and variation" (CORRIUS and ZABALBEASCOA 2011: 124) cannot be reflected in these tables.

	<i>Operation</i>	<i>L3<sup>TT</sup> segment</i>	<i>L3<sup>TT</sup> status</i>	<i>Possible result/ effect</i>
❶	delete L1	∅	NO	Neutralization of peculiarities
❷	substitute L1 ⇒ L2	∅	NO	Traditional, standard interlingual translation
❸	repeat L1 ⇒ L1	L3 <sup>TT</sup> =L1	added	L3 created by not translating, exoticization
❹	permute or substitute (L1 ⇒ L3 <sup>TT</sup> )	$L3^{TT} \neq \begin{Bmatrix} L1 \\ L2 \end{Bmatrix}$	added	Exoticization used as a compensation strategy

Table 1: Operations for L1 segments (borrowed from CORRIUS and ZABALBEASCOA 2011: 124)

Table 1 shows possible operations for L1 segments. Operation ❶ shows the deletion of a textual segment, operation ❷ shows standard interlingual translation L1 ⇒ L2, operation ❸ repeats an L1 segment L1 ⇒ L1 and thus creates a L3 in the process, and operation ❹ shows that L1 can be exchanged for any other language than L2 in order to introduce some sort of discourse variation and is therefore a form of compensation.

	<i>Operation</i>	<i>L3<sup>TT</sup> segment</i>	<i>L3<sup>TT</sup> status</i>	<i>Possible result/ effect</i>
⑤	delete L3 <sup>ST</sup>	∅	lost	Standardization
⑥	repeat L3 <sup>ST</sup> ⇔ L3 <sup>TT</sup> (when L3 <sup>ST</sup> ≠ L2)	L3 <sup>TT</sup> = L3 <sup>ST</sup>	kept	Function or connotation may change
⑦	substitute L3 <sup>ST</sup> ⇔ L2, (when L3 <sup>ST</sup> ≠ L2)	∅ (L3 <sup>TT</sup> =L2)	lost	L3 invisibility, or L3 quality conveyed through some L2 strategy (e.g. talked about). Standardization, with or without compensation.
⑧	repeat L3 <sup>ST</sup> (when L3 <sup>ST</sup> = L2)			
⑨	substitute L3 <sup>ST</sup> (when L3 <sup>ST</sup> ≠ L2 or L3 <sup>ST</sup> = L2)	$L3^{TT} \neq \left\{ \begin{matrix} L3^{ST} \\ L2 \end{matrix} \right\}$ $L3^{TT} \left\{ \begin{matrix} \neq \\ = \end{matrix} \right\} L1$	kept	Function or connotation may be equivalent or analogous

**Table 2:** Operations for L3<sup>ST</sup> segments (borrowed from CORRIUS and ZABALBEASCOA 2011: 126)

Table 2 shows possible operations for L3<sup>ST</sup> segments. Operation ⑤ shows that L3<sup>ST</sup> can be omitted in a TT. Its status is consequently lost and L3 becomes invisible. Operation ⑥ shows that L3<sup>ST</sup> can be repeated L3<sup>ST</sup> = L3<sup>TT</sup>, as long as L3<sup>ST</sup> does not coincide with L2. L3 status would in this case be kept, but its connotation might change. Operation ⑦ shows that L3<sup>ST</sup> can either be substituted by L2, if L3<sup>ST</sup> ≠ L2, or, as operation ⑧ shows, repeated, if L3<sup>ST</sup> = L2. In both cases, L3 becomes invisible and its status is lost. The quality of L3 might be conveyed through some L2 strategy, which can be seen in the case study of this thesis. The last operation ⑨ shows that, in order to keep L3 status, L3<sup>TT</sup> does not necessarily have to coincide with L3<sup>ST</sup> (which is impossible if L3<sup>ST</sup> = L2), but can be substituted by any other language. L3 is then adapted to the TT and L2 environment.

This study focuses on natural languages and their varieties, since IB-ST is full of them. This does not mean that it denies the nature of invented third languages. As the term *natural* regards, it is important to notice that AV texts are “usually built according to the conventions of film language” (CHAUME 2004b: 12) and that film language is commonly not the most faithful representation of

how people actually speak<sup>5</sup> (neither is literary language). It is, as Chaume puts it, “a complex language that overcomes linguistic communication and has its own rules and conventions” (*ibid.*). The label *natural* is thus somewhat criticisable but it is merely used as defined above.

#### 1.4. L3 and the question of function

It is important to say that L3 is regarded as a textual element like idioms, puns, or metaphors, which may have important functions. An L3 can tell us just as much about a character as the actual words spoken. Third languages can strongly support the storyline by means of short dialogues, deliberately integrated by the director, for example the use of L3<sup>ST</sup> Catalan in *Salvador* (Manuel Hueriga 2006). Third languages can e.g. (i) be purposefully used as a background noise to create a certain ambience or indicate localities, (ii) indicate a character’s nationality in favour of authenticity (Bleichenbacher calls both these first two aspects *realism*; 2008: 28), (iii) portray a character –often connected with stereotypes–, (iv) function as in instrument of power, it can (v) be an element of suspense, or (vi) be a comic element. Bleichenbacher mentions another function of multilingualism in movies, namely (vii) social criticism<sup>6</sup> (BLEICHENBACHER 2008: 26).

American films and television productions often feature a combination of varieties of the English language. This can be due to historical settings and therefore be a principle of authenticity (whether or not characters have an authentic accent is another matter), for example in the TV mini-series *North and South* (Paul Freeman 1985) that provided the Southern characters with a raw accent. Slangs and jargons can be used to distinguish social classes and generations, or regional varieties and foreign accents in order to create a humorous effect, may it be through minor instances and a few typical expressions as with a Canadian character in *How I met your mother* (Carter Bays and Craig Thomas 2005-ongoing), or through stronger accents, as with an Indian character in *The Big Bang Theory* (Chuck Lorre and Bill Prady 2007-ongoing). In this regard, American television

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<sup>5</sup> Handcamera productions such as *Blairwitch Project* (Daniel Myrick and Eduardo Sánchez 1999) or phenomena of similar type might be the exception.

<sup>6</sup> N.B.: This is, by far, no complete list and just intends to express some ideas.

series and movies often feature British characters, or make American characters (try to) speak with a British accent, for example in *Friends* (David Crane and Marta Kauffman 1994-2004). In the series *Family Guy*, producer Seth MacFarlane provides one-year-old Stewie Griffin with a British accent<sup>7</sup> and thereby attempts to depict the baby (already talking) as highly intelligent, sophisticated, though somehow twisted and mean (BE as L3<sup>ST</sup>). This is similar to what Lippi-Green points out regarding the use of accents in Disney movies, where characters with bad intentions often speak British English or with a foreign accent (1997: 79-104).

For translation it is essential to establish the relation between L1 and L3<sup>ST</sup>, as it might be entirely different from the relation between L2 and L3<sup>ST</sup> (if L3<sup>ST</sup> ≠ L2). The particular function of L3<sup>ST</sup> could then be lost if unchanged (L3<sup>ST</sup> = L3<sup>TT</sup>). Translators might then consider a different L3<sup>TT</sup> that produces a similar effect or opt for some other rhetorical device (change in lexis, etc.), but this entirely depends on the meaning of L3<sup>ST</sup> for the ST.

Corrius and Zabalbeascoa (2011: 121) point out how difficult this can be and how quickly character portrayal can change in translation, mentioning the U.S. television series *Fresh Prince of Bel Air* (Quincy Jones/Andy and Susan Borowitz 1990-1996), where Geoffrey, the British butler, speaks with a posh RP accent (L3<sup>ST</sup>), whereas the family he works for all speak American English (L1). If in this case, L3<sup>ST</sup> is neutralised in the translation, thereby making L3 invisible, any notion of the butler being different, or more sophisticated would be lost and is therefore often “compensated for by some ‘oddity’ or idiolect” (CORRIUS and ZABALBEASCOA 2011: 121). In the Spanish dubbed version, all of the characters speak Spanish (L2), but Geoffrey’s poshness is exaggerated “to the point where the butler comes across as a caricature of effeminacy”<sup>8</sup> (*ibid.*). On a non-linguistic level, voice-texture can be added to the forms of compensation. In the German dubbed version of the same series, Geoffrey, played by Joseph Marcell, is dubbed by Arne Elsholtz

<sup>7</sup> The producer actually voices the character himself and is a native speaker of AE.

<sup>8</sup> As Corrius and Zabalbeascoa point out, this can be regarded as an instance of a special form of the main TT language (L2) and thereby as a new form of L3 (2011: 121).

who exaggerates an already nasal tone to his voice, providing German Geoffrey with a posh, sophisticated, though conceited touch. Another problem of dubbing comes up at this point. Arne Elsholtz is mainly known for the German voice of Tom Hanks. The majority of the German audience probably notices and might be somehow confused to ‘hear’ Tom Hanks, but see a black British butler instead. Choice in dubbing voice texture and tone, as well as a particular intonation are often used as a form of compensation which can be seen in the case study of this thesis. Referring back to the series, the slang of the cool, young, and fresh Will Smith (possible L3b<sup>ST</sup>) is rendered in the German dubbed version by constantly adding exclamations like “Hey, yo Mann!” (possible L3b<sup>TT</sup>), although there is no trace of similar expressions in the ST. The possible L3b<sup>ST</sup> is thus compensated for on a lexical level, another common strategy of compensation.

It is important to be sensitive to what kind of intention L3<sup>ST</sup> has, as only slight changes in the TT can change the perception of a character entirely. Sometimes it might not even be necessary to render a L3<sup>ST</sup> with a similar L3<sup>TT</sup> or to somehow compensate for not being able to resort to any sort of language variety of the TL. In the end, it really all comes down to function and the importance of a specific function to the storyline as a whole. The question of L3 function in *Inglourious Basterds* will be addressed in section 3.6.

### 1.5. Suspension of disbelief in cinema and the myth of linguistic homogeneity

“The poet does not require us to be awake and believe;  
he solicits us only to yield ourselves to a dream;  
and this too with our eyes open,  
and with our judgment perdue behind the curtain,  
ready to awaken us at the first motion of our will:  
and meantime, only, not to disbelieve.”

(COLERIDGE 1817)

The notion of the willing suspension of disbelief arose with the work *Biographia Literaria*, a fundamentally philosophical autobiography by Coleridge. Even though both his book and his theory have been highly criticised, it has become an often cited concept. Despite the fact that Coleridge mainly referred to poetry, the concept is widely applicable and became essential to any kind of

storytelling and central to popular culture and the cinematographic art. In short, the willing suspension of disbelief is the voluntary submission by the reader or audience of their better knowledge and the suspension of all “judgement derived from constant experience” (COLERIDGE 1817). Suspension of disbelief is fundamental to fictional works, to action, science fiction, horror, comic, comedy and generally to television shows and series. While watching a movie, the audience is willing to suspend their disbelief and accept that characters sometimes seem to be immune to the aging process, that superheroes do not sleep, drink, or eat, as well as they accept the same actors being of different nationalities, ages, professions and living in different decades and centuries depending on the movie they star in. Mingant calls this a “pact with the audience” (MINGANT 2010: 713) that is agreed to for the sake of entertainment. Central to this pact is language, as it is definitely a suspension of disbelief when a television series or a movie is set in a foreign country but all the characters speak the same language, regardless their nationality. As Bleichenbacher (2008) points out, the American audience has on the whole no problem accepting the idea that foreign characters tend to speak quite good, not to say fluent, English, only sometimes with a slight accent. Mingant mentions two practices that suspension of disbelief relies on when several languages appear in one film: (i) the use of various conventions to ensure spectatorial comfort and (ii) the presence of subtitles (MINGANT 2010: 713). In order to “guarantee maximum comfort for the audience” (*ibid.*: 714), Hollywood favours the first of these two practices, since “Americans do not go to movie theaters in order to read [subtitles]” (KELLMAN 2000: 110).

Bleichenbacher (2008) provides an extensive study on multilingualism in Hollywood movies, claiming that various languages have always been present in feature films, but that they have not necessarily been fully represented. He analyses 28 movies (source texts), according to whether they feature foreign languages through representation, signalisation, evocation, or elimination. His taxonomy, based on several studies by Mareš, shows how foreign languages or notions of them are perceived by the audience. When looking at this taxonomy on a continuum, the relation between the

four strategies and the audience's awareness of other languages as well as their comprehension of the content becomes evident.

Strategy	<div> <div>Most distant from depicted reality</div> <div>←-----→</div> <div>Closest to depicted reality</div> </div>			
	Elimination	Signalisation	Evocation	Presence
Treatment of other language(s)	Neither used nor mentioned	Named by narrator or characters	Evoked by means of interference phenomena	Used
Audience awareness of other language(s)	<b>almost none</b>	←-----→		<b>full</b>
Audience comprehension of content	<b>full</b>	←-----→		<b>none</b>

**Table 3:** Taxonomy of multilingualism in fictional texts (adapted from BLEICHENBACHER 2008: 24)

Whenever foreign languages are completely *eliminated*, characters should theoretically (due to historical facts, geographical settings or historical personalities featured) be speaking in a language other than English, but there is no linguistic hint of it whatsoever. Some extralinguistic hints, such as cities, landmarks, locations, flags or other types of symbols, etc. can be provided (BLEICHENBACHER 2008: 24). The audience therefore entirely comprehends the linguistic content, but might not correctly interpret possible extralinguistic hints and consequently not be aware that Sean Connery in *The Hunt for Red October* (John McTiernan 1990) should rather be speaking Russian than English (*ibid.*: 57).

*Signalisation* is defined by Bleichenbacher as the explicit naming of a language in the text, which can either be done by a narrator or the characters themselves. It is often used in combination with the actual presence of foreign languages, in particular when language choice and language contact situations are central to the plot. Various instances of signalisation in combination with actual language presence can be found in *Inglourious Basterds*.

*Evocation* is a strategy by which foreign languages are represented through a marked variety of L1, characterised by “interference from the replaced language” (*ibid.*: 59). This mainly happens on a phonetic (e.g. accents, as mentioned in section 1.3 in style of ‘Allo ‘Allo) or lexical level (code-



switching). Bleichenbacher points out the strategy of “unrealistic code-switching”: characters speaking L3 at the beginning of a movie and then switching to L1, or “every transition from presence to replacement and back” (BLEICHENBACHER 2008: 82), without any possible explanation whatsoever. O’Sullivan interprets the first scene between Landa and LaPadite as a reference to this unrealistic code-switching, to the “many narrative ‘excuses’ used in order to allow the speaking of English out of context in Hollywood films.” (O’SULLIVAN 2010). Tarantino convinces the audience to believe he is comforting them by the use of English, only to switch back by the end of the scene and prove both audience and film industry wrong (*ibid.*). He withdraws his offer in a very subtle way, revealing the true reason for the code-switching – “to lull the Jewish refugees hidden in the farmhouse into a false sense of security” (*ibid.*).

*Presence* is the actual presence of foreign languages in feature films, without any strategy of replacement. This necessarily comes with the audience’s incomprehension of content, unless the audience is multilingual or there is some form of translation provided (e.g. subtitles or intratextual translation through the person of an interpreter).

Following Kozloff (2000) and Busch (2004), Bleichenbacher also points out that in cinema (and this of course holds true for television and other forms of audiovisual texts as well), comprehension is enhanced by the “multiple, overlapping signifiers” of the images and the option of subtitles (2008: 25). These multiple, overlapping signifiers are an element that is crucial to translation, as they are an important restriction in the translation process, but as they can also support the verbal meaning conveyed. The concept of willing suspension of disbelief is fundamental to the practice of AVT, mainly dubbing, as requirements have to be re-established in the dubbing process and the TC audience has entirely different expectations.

## 2. Aspects of audiovisual translation in Germany, Spain, and Italy

### 2.1. Audiovisual translation – an interdiscipline

It is widely acknowledged that translation is a complicated and complex process, that it requires not only knowledge of language and linguistics, but also a close acquaintance with both source and target culture. Translating texts of a polysemiotic nature, such as films, certainly involves factors that make this process even more complex. In order to fully interpret a ST, “all the signals that complement verbal discourse”, e.g. non-verbal signals, phonic or nonphonic, shall be taken into consideration (PEREGO 2009: 59-60), as they “complete the message, or even constitute the only means of conveying it” (*ibid.*: 59-60).

In this respect, Chaume argues that the methodology used in AVT “should involve a multidisciplinary approach allowing for a rigorous analysis of the object under study” (CHAUME 2004b: 12). Indeed, the “multiple signifying codes operating simultaneously” (*ibid.*: 12-13) are all significant to the ST and its understanding. Chaume argues in favour of combining theoretical approaches of Translation Studies and those of Film Studies, and proposes a framework of analysis based on signifying codes of film language, since all of these codes “complement and frame words and linguistic meaning” (*ibid.*: 12) influencing translation operations. He names ten signifying codes: the linguistic code, the paralinguistic code, the musical and special effects code, the sound arrangement code, iconographic codes, photographic codes, the planning code (types of shots), mobility codes, graphic codes, and syntactic codes (editing). As Chaume says, of all these signifying codes, the linguistic one is the only one “that can be manipulated at all” (*ibid.*: 22). The other codes are constraints that limit translators in their decisions. Nevertheless, visual and audio codes also help and enhance comprehension and should not be regarded as a mere problem for translation. Other fields of research contribute to a better understanding of AVT as well, and can help analyse L3s and their functions. Contributions in sociolinguistics, for example, help to establish the relation between L1 and L3. What does the use of L3 imply? In how far does it influence or shape characters and storyline? How does the American audience perceive a character

that speaks with a foreign accent? Is the perception the same in a TC? There is certainly far more beyond a L3 than the mere linguistic code.

## 2.2. Modalities of audiovisual translation

In the twentieth century, when movies started talking and the film industry progressed from producing ‘silent’ to ‘sound’ (*talkies*), the need for new translation modes and methods arose and became indispensable for the film industry to be able to export their productions. Making movies international no longer entailed solely the translation of visual linguistic material (mostly intertitles), but, and to a much greater extent, audio-linguistic material. At first, a multilingual filming method was introduced, which produced several versions of one and the same movie in different languages, with different teams of actors of different nationalities, but on the same set (LUYKEN *et al.* 1991: 30). It is quite obvious that this method soon became too expensive and the two best-known types of AVT were created, subtitling and dubbing, which is sometimes referred to as (*post-*) *synchronisation*. There are other modalities of AVT, but there is little agreement on number and classification. Discussing all of them would be beyond the scope of this thesis. One classification shall though be given, in order to show the versatility of AVT. Chaume lists eight modalities of AVT: dubbing, subtitling, voice-over, simultaneous interpretation (a modality used at film festivals, mainly in Germany; see JÜNGST 2011), as well as narration, half-dubbing (or *parcial-dubbing*), free-commentary and sight translation<sup>9</sup> (CHAUME 2003: 16-27).

In the following, the modalities of subtitling and dubbing are briefly defined as they are the two prevalent methods of AVT that are constantly contrasted and compared with each other. Since the present study concentrates on dubbing, this modality is studied more thoroughly.

## 2.3. Subtitling and dubbing

Subtitling can briefly be defined as “transcriptions of film or TV dialogue” (GOTTLIEB 2009: 244) that are “presented simultaneously on the screen” (*ibid.*: 245). Subtitling is though not

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<sup>9</sup> Sight translation is sometimes referred to as *ad-hoc translation*, maybe influenced by German studies in this field (Ger.: *Ad-hoc-Übersetzung*).

necessarily restricted to the ‘transcription’ of audio material, but can also be used for translating intertitles (whenever they are not replaced) or any kind of visual textual material in the SL. Subtitles do not necessarily have to be a transcript of the actual dialogue, or say, a truthful transcript. A very famous example of this can be found in *Annie Hall* (Woody Allen 1977) where the audience is confronted with an intralingual translation of the unspoken, the expression of their real thoughts (their intimate insecurities and desires) as opposed to the words they actually choose to utter (to do with photography and the family).

Subtitling is a frequent victim of criticism as both ST and TT are simultaneously presented and an audience with at least some knowledge of the SL immediately tends to criticise without being aware of the circumstances and prevalent constraints under which the translation was performed. The clear advantage of subtitling is that the audience is able to enjoy the original soundtrack. On the other hand, they might miss an important part of the content, as subtitling presupposes a considerable amount of reduction. Stylistic devices, such puns, proverbs, etc., may be lost in the process, due to restrictions in time and space. Section 3.6 shows that subtitles can be used in a ST in order to influence the audience’s interpretation of a specific scene and make them believe something that might not actually be the case.

Dubbing is generally regarded as the replacement of a ST soundtrack with a TT soundtrack in order to make verbal elements understandable for a target audience. It should be noted that dubbing does not have to be exclusively interlingual. The analysis in chapter 4 will demonstrate that some TTs, in favour of a consistent soundtrack or in order to change language references, opt for intralingual dubbing. Whitman-Linsen describes dubbing as a process of ‘glueing’ a “recorded voice [...] to a visible speaking screen actor<sup>10</sup>” (1992: 12). As this study regards, dubbing entails more than the mere process of replacing one soundtrack with another. Usually, various translators, screen adaptors, etc. are involved in the process. As Chaume describes it, the process of dubbing

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<sup>10</sup> Nondiegetic sounds are dubbed too, for example the *voice in off* of a narrator, etc. The term ‘glued’ is questionable, as it implies that the ST soundtrack is present ‘underneath’, although it is often entirely replaced and even background noises newly recorded, since voice and background soundtrack might not be separable.

entails the translation and adaptation of a script and the subsequent interpretation of this translation by the voice actors, usually under the supervision of a dubbing director and, in case necessary, linguistic advisors (2004a: 23). This definition by Chaume includes another aspect: dubbing can also help to render visible linguistic material, for example when a character reads a message, a letter, etc. (of course only when seen from behind, etc., and no lip movement is visible).

Before a script can be translated, producer and local distributor (or television channel in case of television series, etc.) decide whether to show a foreign audiovisual text and charge a dubbing studio with the task. The dubbing studio then finds a translator who produces a rough translation or, more and more frequently, already writes the translated dialogues (CHAUME 2007: 204). A dubbed movie is thus not the responsibility of a single person and many actors are involved in the process. Italian dubbing director Mario Maldesi<sup>11</sup> says that the ultimate decisions are usually for the dubbing director to make:

“Schools of thought vary, but for me, the key to dubbing remains that of its direction; the dubbing director is the real person in charge because he’s the one who creates the cast. The director can plan, talk, discuss, but he’s the one to decide, he has full responsibility. He has to form the orchestra, that is, all the elements which have to verbally recount the film. Furthermore, a good dubbing director, must, when necessary know also when to distance himself from the original work without ever losing sight of it or lacking respect for it.”  
 (“Interview aSinc” 2007)

In Italy there is another person involved in the process, who is in charge of segmentation and the working plan, namely that of the dubbing assistant (CHAUME 2007: 204), which was also the case in *Inglourious Basterds* (see appendix section 4.3).

Although studies on dubbing are often in favour of the practice and regret that it is being “underestimated or even deprecated” (WHITMAN-LINSEN 1992: 9), they try to point out “specific errors made” (WHITMAN-LINSEN 1992: 15), or make such statements as “Shakespeare and the great dramatists of other linguistic groups should not be dubbed” (LUYKEN *et al.* 1991: 130).

However, it is not our intention to enter the ongoing discussion about whether it is more adequate to use dubbing or subtitling or to address the question of ‘to dub or not to dub?’. Both

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<sup>11</sup> Mario Maldesi is, for example, responsible for the Italian dubbing of *The Graduate/Il laureato* (Mike Nichols 1967) and *A Clockwork Orange/Arancia Meccanica* (Stanley Kubrick 1971).

modalities are used and will probably be used in the future. Thanks to technological developments, DVDs include several soundtracks and subtitles in many languages. More and more television channels allow the user to choose between soundtracks and to add optional subtitles over videotext. Movies usually make their way into ‘mainstream’ cinemas and alternative, smaller ones that exclusively show subtitled versions. The choice between one and the other is thus for the spectator to make and makes the debate unnecessary. Individual choices usually come down to habit and what one is used to. In this regard, the questions of how dubbing and subtitling are received in the three countries under study shall be addressed.

#### 2.4. Some sociohistorical aspects of dubbing in Germany, Spain, and Italy

As Whitman-Linsen puts it, the “[p]references for either dubbing or sub-titling fall into well-defined geographical areas” (1992: 18) and a basic distinction between ‘dubbing countries’ and ‘subtitling countries’ is often made. Dubbing, or lip-synch dubbing, probably originated in the United States and came to Europe around 1930<sup>12</sup>. Traditional subtitling countries are Belgium, Cyprus, Denmark, Finland, Greece, The Netherlands, Norway, Portugal and Sweden (LUYKEN *et al.* 1991: 31). Traditional dubbing countries are Austria, France, Germany, Italy, Spain and Switzerland (*ibid.*). A general distinction between countries is difficult to make, as it is rather language areas that mainly ‘share’ one and the same production. Austria for example mainly buys dubbed versions from Germany, although they have a few own productions. An opposite example of this would be Spain and Latin America that usually do not share dubbed movies at all. In Latin America the use of subtitles is often preferred and if a movie is dubbed, it is their own productions that enter the market. Turkey, Hungary, Slovakia, Czechoslovakia, Russia and the Ukraine also have a tendency to dub movies. There are countries that traditionally mix both modalities (e.g. Bulgaria), or that traditionally prefer voice-over (e.g. Georgia) or other modalities of AVT, but, as

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<sup>12</sup> Although Luyken *et al.* affirm that lip-synch came to Europe in 1936 (1991: 31), there is evidence of a German dubbed (and censored) version of *All Quiet on the Western Front* (Lewis Milestone 1930) premiering in 1930 (see PRUYS 1997).

said before, this study merely focuses on the two prevalent modalities. Since most of the translated audiovisual productions are produced in the United States, there is less need in the Anglophone market to subtitle or dub, and both modalities are used “as needed and in a mixed manner” (*ibid.*: 32). Reasons for one or the other are of economic nature, since subtitling is a far cheaper process, but decisions are also influenced by ideological factors. Discussing these factors would although require a new thesis and they can therefore not be considered in this context. Important for this study is that the social acceptance of dubbing plays a key role in the decision whether a movie shall be dubbed or subtitled and even has influence on how it should be dubbed. In the following, an insight into the sociohistorical aspects of dubbing in the three countries relevant for this study shall be provided, as it will point out some important aspects regarding the prevailing TC norms of the countries in question.

i. Germany

It is said that the first foreign movie in Germany was *Der begossene Begießer*, or *L'Arroseur arrosé* in its original French title (PRUYS 1997: 140) and in English known as *The Waterer Watered* or *The Sprinkler Sprinkled*. It remains unclear, whether *L'Arroseur arrosé* or another movie by the Lumière brothers from Lyon was the first one to be imported into Germany, but it certainly was the first slapstick movie (*ibid.*). Back in 1896, movies were a generally unknown medium and wherever they were shown, a *Kinoerklärer* [lit.: cinema annotator] had to explain the whole concept of cinema. This live narrator could be found all around the world. In Spain he was called *explicador de películas* and in Italy *imbonitore*. Movies were in a way already audiovisual. In many cases a pianist accompanied the silent pictures with music. The Lumière movies were often complemented by short local motion pictures, such as people attending mass at the Cologne Cathedral, to give the spectator something familiar in order to guarantee the success of the motion picture (*ibid.*: 141). This early tendency of providing the new audience with a sense of home established itself and somehow has lasted until today. As Pruys points out, it is impossible to date back the first dubbing of a movie in Germany (*ibid.*: 143-144), but one of the first dubbed movies is at the same time a

perfect example of the political situation and censorship of that time: *All Quiet on the Western Front* (Lewis Milestone 1930). The movie, based on an anti-war novel by Erich Maria Remarque, was produced by Swabian Carl Laemmle (Ger.: Karl Lämmle), who founded his own film company<sup>13</sup> after emigrating to the United States. The most violent scenes of the movie were already censored before the film premiere in the United States. In Germany, on the other hand, not only the moralism of the 1920s, but by that time much more the nationalism became overhand and controlled popular culture and movie content rigorously. Scenes of the movie that Goebbels regarded as ‘too pacifistic’ were cut out and under pressure from the National Socialists it was banned one week after its premiere (PRUYS 1997: 149-152). After heavy demonstrations and protest actions it re-run until Goebbels prohibited it as one of his first official acts in 1933. It is obvious that censorship during the following years was rigorous and everything that could possibly damage the image or contradict the ideology of the National Socialist party was forbidden. After 1945 the allies were in control of the film industry. Soon movie importation boomed again which consequently brought back dubbing. However, many of the movies that were produced between 1933 and 1945 entered the German market rather late (*ibid.*). Besides, in postwar Germany any topic that reminded people of the recent past was avoided and many scenes censored. A very famous example of this is the movie *Casablanca* (Michael Curtiz 1942), which, in its first German dubbed version, is 21 minutes shorter (PRUYS 1997: 149-152). The presence of any Nazi characters, such as Major Strasser, was completely eliminated. Victor László, a Czech resistance leader who escaped from a concentration camp, became a Norwegian nuclear physicist. After 1960, many of the films affected by postwar censorship were re-dubbed, as spectators came to terms with the past. However, in the 1970s, a new taboo emerged: violence (*ibid.*). As a consequence, the *FSK*<sup>14</sup>

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<sup>13</sup> Carl Laemmle founded *IMP* (*Independent Motion Picture Company*) in 1910 but changed its name into *Universal Motion Picture Manufacturing Company* in 1912, today simply known as *Universal Pictures* or *Universal Studios*.

<sup>14</sup> *FSK*: *Freiwillige Selbstkontrolle der Filmwirtschaft* [lit.: Voluntary Self Regulation of the Movie Industry]. The *FSK* is a German organisation that approves and rates movies, their trailers, and commercials. Their legal basis is mainly the *Jugendschutzgesetz* [German youth protection law]. Currently there are five labels: Released without age restriction (0), or to age six (6), twelve (12), sixteen (16), eighteen (18) or older. The *FSK* was introduced to protect the youth from violent and sexual movie content.



introduced. Today, dubbing is still the main practice of making foreign movies accessible for the domestic audience and the vast majority of foreign feature films are dubbed. Nevertheless, it is held in low esteem, often described as a *Grauen* [dread], *notwendiges Übel* [necessary evil] or even as an *Unsitte* [nuisance]. No wonder that information on the whole industry and process of dubbing is hardly obtainable, as it has been for our case study. Brunner even talks about a “dunkles Gewerbe” [lit.: dark profession] (BRUNNER 01/03/03). Nevertheless, only 19% answered “yes” when asked whether they would prefer watching a movie with subtitles rather than dubbed (Eurobarometer 2006). Among younger viewers, alternative cinemas that show subtitled movies become increasingly popular. However, dubbing films is the common practice in Germany and the German-speaking area, and their dubbing market is the largest in Europe. Probably due to the constant criticism and the consequent pressure on the dubbing teams, a great deal of effort is put in providing satisfying solutions for the target audience. Translator and dubbing director Pollak, for example, had Pitt’s German voice actor Meister train pronunciation with a gypsy for the dubbing of *Snatch* (Guy Ritchie 2000), and translator Klöckner consulted linguists in order to adequately convey the *ch’ti* accent for the German dubbed version of *Bienvenue chez les Ch’tis* (Danny Boon 2008). Varieties and accents, as they appear in the movies mentioned, are often tried to make justice in the dubbed versions. Whenever foreign languages appear as L3<sup>ST</sup> as more than a simple ‘background noise’, either a mixture of subtitling and dubbing is used (for very short dialogues), or they are equally dubbed into standard German, as the German spectator is quite used to being ‘comforted’. Habits of this kind are usually hard to change. Critics normally talk of a strange and inexplicable urge to dub. A case that was especially criticised is that of *Solino* (Fatih Akin 2002), a movie in German and Italian that ‘lost’ one language in translation (BRUNNER 01/03/03). Dubbing director Pollak says that conveying foreign accents is easy, and Mexican or French characters, for example, often speak with a corresponding accent, but the real challenge is rendering language varieties (LOSSIE 12/04/11). First, it is very hard to find a German variety that is equivalent in function and second, because the German spectator does usually not accept dialects in cinema. Dialects in

dubbing are merely used by aficionados who dub e.g. a classic Western movie in their dialect, or, although rather seldom, for characters of cartoon or animation movies, or for an entire dialect version that can be included on a DVD (for example Asterix movies in Swabian, Saxon or Berlin dialect). In general, the German audience is used to the standard variety, to *Hochdeutsch* [High German], and dialects are only acceptable in vernacular theatre or similar. In television or radio news and especially in dubbing anything but the standard variety would be unacceptable<sup>15</sup> (*ibid.*).

## ii. Spain

There are various theories about exactly when dubbing came to Spain. Ávila explains two of them according to which the practice either started with the arrival of the studios *Metro-Goldwyn-Mayer* or *Trilla-La Riva* in Barcelona, probably with the latter and in 1933 (ÁVILA 1997: 73-74). There certainly was a need for dubbing, as the audience seemingly preferred imported movies with foreign actors over the Spanish versions of the multilingual filming method that featured only secondary actors. Ávila proves wrong the assumption that the practice of dubbing was an invention of government during the Franco dictatorship (*ibid.*: 75). Nevertheless, it became an important tool of censorship for the government. Here too, one of the outstanding examples is the movie *Casablanca* (Michael Curtiz 1942) in which lines were altered and scenes deleted.

Similar to restrictions in Germany, where the influence of the American language, culture and ideology was greatly feared, Spain introduced laws against the importation of films in foreign languages (CHAUME 2004a: 50). But not only foreign languages, everything that differed from the ‘pure’ and the standard was forbidden. Consequently, during the Franco dictatorship, the use of foreign languages (also in movies), as well as regional languages, namely Basque, Galician and Catalan, were prohibited. Danan explains that “Spain, Italy and Germany had similar language policies” by which they “insisted on having one standardi[s]ed national language for the sake of

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<sup>15</sup> “Man kann das in Deutschland ganz einfach nicht bringen. In Amerika ist das anders, weil da jeder mit seinen Dialekten lebt. Wir sind mehr auf das Hochdeutsch fixiert. Bei uns ist es ja auch undenkbar, dass ein Bayer die Nachrichten spricht oder eine Fernsehansage macht. [...] Bei uns ist einfach die Hörgewohnheit das Hochdeutsche und dem muss ich alles unterordnen.” (LOSSIE 12/04/11)

national unity” (1991: 612). Dubbing became obligatory and foreign language movies (i.e. non-Spanish) illegal. Nowadays, everyone has a free choice between watching a dubbed or subtitled movie (or not translated at all, of course) and the vast majority of movies are available in both versions. Many cinemas, especially in bigger cities show movies in *V.O.S* (versión original subtitulada) and the choice between one and the other is for the spectator to make. As far as preference is concerned, 27% of all interviewees opted for watching subtitled movies rather than dubbed movies (Eurobarometer 2006). For a long time, dubbing was merely used to convert any movie into a national product, to censor, and to impose (DANAN 1991: 612), and is by critics often perceived as an instrument of falsification, probably due to the relatively late abolishment of censorship (in 1977, two years after Franco’s death). Nowadays, national and regional dubbing practices in Spanish, Basque, Catalan and Galician<sup>16</sup> co-exist and many movies and television series are dubbed into two or three languages. There is certainly, within some circles, an increasing demand for films in *V.O.S.* or simply undubbed, and digital television systems provide telespectators with the option to choose between dubbed and undubbed. Subtitling is a flourishing business, audiovisual translation is a growing and popular field of study and awareness towards the practice is rising enormously. In general, the whole business is far more transparent than it seems to be in Germany where translators only seem to end up in the field of audiovisual translation by accident or out of a very specific interest. In Germany, voice actors are often radio announcers or rather unknown (stage) actors looking for a chance to gain foothold in the business. Any information on the dubbing business and practice seems to be much easier to obtain in Spain where so-called *escuelas de doblaje*<sup>17</sup> can be attended.

Despite its past, the vast majority still prefers to watch dubbed movies and it is the only method

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<sup>16</sup> N.B.: Within the limits of this thesis only some aspects of the dubbing practice into Castilian Spanish can be pointed out and regional languages cannot be taken into account. Nevertheless, this is a highly interesting topic and there are certainly many interesting aspects to discuss.

<sup>17</sup> Likewise, in Italy, one can find the so-called *scuola di doppiaggio*, whereas in Germany the only way to ‘study’ the practice of dubbing would be at a *Schauspielschule* [acting school], as the art of dubbing is rather secondary and subordinate to acting itself.

that really makes movies accessible to all audiences, as foreign films with subtitles are inaccessible to those with insufficient sight to read them (MEARS 02/02/12) and the well-developed industry provides technically elaborated dubbed products. However, the translations themselves are often criticised, “noticeable in dialogue-heavy films and those which contain frequent jokes and plays on words” (*ibid.*). As language variation regards, Pitt’s accent in *Snatch* (Guy Ritchie 2000) was conveyed with an Andalusian accent, a variety that is also made use of if a movie features a character with a Spanish accent. An example of this is the character of the cat in *Shrek 2* (Andrew Adamson 2004). Much more frequently though, the Spanish accent of the ST is replaced by another foreign accent, for example, a French accent in the Spanish version of *Butch Cassidy and the Sundance Kid*<sup>18</sup> (George Roy Hill 1969). The decision is hereby highly influenced by visual or contextual constraints, and resorting to other languages is thus not always possible. Regional varieties in a ST that show some kind of linguistic peculiarity can be conveyed to a similar degree, without resorting to a domestic variety. An example of this is the dubbing of *Bienvenue chez les Ch’tis* (Danny Boon 2008). Varieties of the English language are, on the other hand, often neutralised, as they are dubbed into standard Spanish and rendered through a specific lexis or even sociolect, as in the Spanish dubbed version of *Trainspotting* (Danny Boyle 1996), where the character’s speech became a sort of teenage slang, but the Scottish accent and pronunciation was neutralised (GONZÁLEZ-IGLESIAS and TODA 2011). Whenever foreign characters appear in a movie, speaking their native language, they are usually dubbed into standard Spanish, since subtitles (whenever not specifically watching a subtitled movie) are rejected. An example of this would be the Spanish dubbed version of *Slumdog Millionaire* (Danny Boyle/Loveleen Tandan 2008), in which both the dialogues in English and in Hindi (subtitled in the ST) were dubbed into unmarked standard Castilian Spanish (GONZÁLEZ-IGLESIAS and TODA 2011).

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<sup>18</sup> A study on the Spanish dubbed version of this movie is provided in Zabalbeascoa and Corrius (2012).

### iii. Italy

In Italy, dubbing became technically viable by 1931 (RANZATO 2011: 122) and immediately became a tool of the government. A Fascist law introduced at the end of 1929 prohibited the use of foreign languages (PARINI 2009: 20). Film content was rigorously censored, remarks and unwanted comments eliminated and desired comments added, thereby “gaining control of the language and its ‘purity’” (*ibid.*). Parini adds the fact that the level of illiteracy in Italy was rather high at the time and that the use of subtitles would have excluded “a considerable section of the audience” (*ibid.*). The viewing experience for the audience was thus comfortable right from the beginning although the practice of dubbing was just starting. At first, there was no such profession as a voice actor and often actors themselves dubbed their lines into Italian, simply reading the sounds or memorising the lines. This practice had some rather funny results, like the Italian spoken by *Laurel and Hardy*, or *Stanlio e Ollio*, for example in the Italian version of *Me and My Pal* (Charley Rogers/Lloyd French 1933). For a long time, it was common practice in Italy (in their own productions) to shoot silently (Motor Only Sync) and post-dub, a notable example being *The Good, the Bad, and the Ugly* (Sergio Leone 1966), in which all actors, regardless if they were speaking English or Italian had to dub their dialogue in post-production. Over the years, dubbing became a recognised and sophisticated practice and it nowadays entails a complex production procedure, involving translators, adaptors, dubbing directors and sound technicians (PARINI 2009: 20). It is the main mode of AVT in Italy, not only in film translation, but also for television shows, soap operas, documentaries, sit-coms, advertisements, cartoons, etc. Nevertheless, 27% of spectators prefer subtitles over dubbing, just like in Spain (Eurobarometer 2006). Some alternative cinemas, especially in the bigger cities show subtitled movies. Similar to Germany and Spain, pay-tv channels show subtitled movies and some channels feature ‘original soundtrack’. It seems though, wherever dubbing is used, there is a lively ongoing debate about it, but as Parini points out, the preference of the Italian audience is to “watch and listen to movies without even thinking of what lies behind the final product” and to simply “relax and enjoy” (*ibid.*: 21).

In recent years, the practice of dubbing is undergoing certain changes with an aim to “make the spectators forget that they are watching a translated product” (*ibid.*), particularly noticeable in the *cinema d’auteur*. One goal of these changes is to increasingly use a neutral, standard variety of language<sup>19</sup> in order to avoid regional characterisation. Establishing analogies between American and Italian regional variations has been a very typical and remarkable feature of Italian dubbed versions, employed in order to maintain and highlight the personalities’ characteristics. The African-American character in *To Kill a Mockingbird* (Robert Mulligan 1962), for example, spoke a Sicilian variety in the Italian dubbed version (PARINI 2009: 22). Traditionally, in Italian dubbing, there is a strong tendency to indigenise, or domesticate (VENUTI 1995), and all varieties of English seem to have their Italian counterpart, even an Italian-American gangster slang or a Queens accent with Jewish peculiarities like Fran Fine has in the Italian version of *The Nanny* (see FERRARI 2010), in which she actually loses her whole Jewish identity. The Sicilian variety is often used to “amplify the connotations related to characters of Italian descent” (PARINI 2009: 22). It is specifically employed for gangsters or comic characters, either to bring a character in connection with the Mafia’s geographical origin, or to exaggerate his accent to a point where it becomes comic (*ibid.*). Other geographical varieties often resorted to are Neapolitan or Sardinian, which is for example used for the originally Scottish janitor of *The Simpsons* (Matt Groening *et al.* 1989-ongoing). Despite a rather growing tendency to abandon the use of regional varieties in Italian dubbing, they are still used on many occasions, which is also due to tradition and the spectator’s expectations. Other changing aspects are the increasing use of marked registers, non-standard grammar, or slang and colloquialism, as opposed to a neutral, grammatically correct standard Italian (PARINI 2009: 25). Noticeable as well is the more frequent use of obscene language that has traditionally been attenuated (*ibid.*). The common intensifier *fucking* has usually been rendered as the diatopically

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<sup>19</sup> *Standard language* (here explicitly labeled *standard variety of language*) refers to a language variety that is recognised as more correct or more acceptable than other varieties (see EIFRING and THEIL 2005: 8). Standard language is commonly used and defined in dictionaries, grammar books and usage guides, it is regarded as more correct and more socially acceptable than other varieties, it enjoys greater prestige, and it is used as a written language and for important functions in society (*ibid.*: 9).

marked *fottuto* (only common in the South) in order to match the labiodental fricative /f/ (*ibid.*). Generally speaking, there is a growing tendency to make Italian dubbed language sound “as similar as possible to spontaneous spoken Italian” (*ibid.*: 26).

In this regard, it is interesting to look at how the Italian dubbing translators handled the different language varieties of IB-ST and whether this tendency is reflected in the dubbed version or not. Generally, as recent dubbing practices regards, it is certainly exaggerated to assume that “[e]ven a foreign dialect will have to be matched to some vague equivalent known in the target system” (DANAN 1991: 612), since translators are increasingly moving away from such a practice.

### 3. *Inglourious Basterds* as source text (IB-ST)

“A case can be made that the entire film is about language. That’s not even a subtext; it’s one of the texts of the movie.”

Tarantino in an interview (GILBEY 14/08/09)

#### 3.1. Facts and figures

On opening day alone, *Inglourious Basterds* registered strong, grossing about 14.3 million from 3,165 theaters and became Tarantino’s best opening ever at the U.S. box-office (*Box Office Mojo*). This immediate success was rather surprising, as critics feared the movie to be too much of a risk and too different. *Inglourious Basterds* is everything but a typical war movie and definitely not what one would expect from the storyline. Despite initial critics and mixed reviews, *Inglourious Basterds* has become the highest-grossing movie of Tarantino’s career with a total gross of 321,455,689 U.S. dollar worldwide (registered on 17 December 2009) (*IMDB*). Not surprisingly, the film received eight Academy Award Nominations in the categories Best Picture, Best Director, Best Original Screenplay, Best Film Editing, Best Cinematography, Best Sound Mixing, Best Sound Editing and Best Supporting Actor. In the latter category, Christoph Waltz won for his supporting role as Colonel Hans Landa, which Tarantino initially feared to result “un-playable” (FLEMING 17/05/09). Interesting for our study is that in all three countries under study the movie in its respective dubbed version was successful, with 2,104,523 cinema tickets sold (*FFA*) and 16,135,349 Euros grossed (*Mediabiz*) in Germany, 1,784,366 tickets sold and 10,915,712 Euros grossed (*MCU*) in Spain, and 9,335,000 Euros grossed in Italy (*MyMovies*). This tells us that somehow the TTs work in their respective TC. The question to address here is rather what do the TTs tell us about the prevailing set of norms in each TC and in how far are target audiences willing to suspend their better knowledge and their disbelief.



### 3.2. Plot

Divided into five chapters, *Inglourious Basterds* tells a fictional story about a young Jewish refugee named Shosanna Dreyfus. After witnessing the slaughter of her whole family by Colonel Hans Landa (first chapter), Shosanna manages to escape and establishes a life as Emmanuelle Mimieux in Paris. In the meantime, the *Office of Strategic Services* (OSS), sends a group of Jewish-American guerilla soldiers named “the Basterds” to France, recruited and led by Lieutenant Aldo Raine (second chapter) in order to “do one thing, and one thing only: killing Nazis” (Aldo Raine, *IB-ST*: 00:21:03). Shosanna meets German war hero Frederick Zoller (third chapter) and is introduced to Dieter Hellstrom and Joseph Goebbels. Wishing to date her, Zoller convinces Goebbels to celebrate a German night at her cinema. She agrees to organise the premiere of the film *Stolz der Nation* [*Nation’s Pride*], as she quickly realises that the attendance of high-ranking Nazi officials could be an opportunity for revenge. Having agreed on the deal, Hans Landa interrogates her in an awfully unpleasant way but does not seem to recognise her as Shosanna Dreyfus. With her assistant Marcel, she plans to set the cinema on fire by lighting highly flammable nitrate film. British General Ed Fenech (fourth chapter) recruits Lieutenant Archie Hicox to conceive *Operation Kino*, as he is informed that Adolf Hitler himself will attend the premiere. Hicox is sent to France to collaborate with the *Basterds* and the German movie star and British spy Bridget von Hammersmark, in order to bring the war to an end. The former movie critic Hicox groups up with Jewish-Austrian Wilhelm Wicki and Hugo Stiglitz to meet with von Hammersmark at a tavern called *La Louisiane*, where all of them (except von Hammersmark) end up getting shot in a firefight with Gestapo Major Dieter Hellstrom. Aldo Raine interrogates von Hammersmark and after being informed that Hitler will be attending the premiere, he, Donny Donowitz and Omar Ulmer plan to pose as her Italian escorts. At the premiere (fifth chapter), the polyglot officer Hans Landa instantly discovers their real identity and asks to see von Hammersmark in private. Already aware of her espionage activities, he blows her cover and strangles her to death. He orders Raine and Utivich to be arrested and brought to a small tavern out of Paris, where he agrees on a deal with Raine’s

commanding officer by radio. It turns out that, knowing that he was on the losing side, Landa assisted *Operation Kino* and placed dynamite in Hitler's and Goebbels's opera box to "assure their demise" (Hans Landa, *IB-ST*: 02: 08:57) and bring "the tyranny of the National Socialist Party to a swifter-than-imagined end" (*ibid.*: 02:09:52). He asks the OSS commander for full military pension and American citizenship, in exchange for his "invaluable assistance in the toppling of the *Third Reich*" (*ibid.*: 02:09:26). The situation culminates when Shosanna gets into a gunfight with Frederick Zoller, Marcel sets the theater on fire, and Donny and Omar shoot the Nazi officials. In the last scene, Landa surrenders to Raine, hands over his weapons and allows the two *Basterds* to handcuff him. Raine, on the other hand, "cannot abide" (Aldo Raine, *IB-ST*: 02:22:27) Landa taking off his uniform, leaving his Nazi identity behind, and carves a swastika into his forehead. The movie ends with Raine kneeling over Landa and saying nothing other than "I think this just might be my masterpiece." (*ibid.*: 02:23:16). Asked if this last sentence referred to the movie itself, Tarantino simply said "That's up to you guys to decide. It's not for me to call it my masterpiece. And definitely not yet" (GILBEY 14/08/09).

### 3.3. Influences and allusions

"[*Inglourious Basterds*] has turned World War II into a spaghetti Western"

(VINCENT 22/10/09)

*Inglourious Basterds* can indeed be described as a mixture of a war film and a modern-day spaghetti Western or *western all'italiana*, how they are called in Italy. Nevertheless, Tarantino does also provide his movie with elements of irony, humour, and suspense, making the almost two and a half hour film seem like much less.

The spaghetti Western director Sergio Leone, famous for his unique film-making style, is said to be Tarantino's idol, and he declares a strong admiration for the Italian producer calling him his "favorite director of all time" (ELFMAN 25/08/09). It does not come as a surprise that his forthcoming film *Django Unchained* (Quentin Tarantino 2012) is going to be a story about bounty

hunters, one of the popular themes of a typical spaghetti western. These *western all'italiana* typically feature music by Ennio Morricone, a close friend of Leone and Tarantino included several of his earlier tracks on the soundtrack. The opening scene of *Inglourious Basterds* alludes to the first two scenes of Leone's movie *The Good, The Bad and the Ugly* (Sergio Leone 1966) and is accompanied by *The Green Leaves of Summer*, a theme composed by Dimitri Tiomkin for the opening of *The Alamo* (John Wayne 1960) (VINCENT 22/10/09). Tarantino makes use of various musical genres, including Rhythm and Blues, alongside the typical spaghetti western music, and David Bowie's theme *Putting Out the Fire* from *Cat People* (Paul Schrader 1982) (MILIAN 22/08/09; VINCENT 22/10/09). In the interrogation scene that follows, an allusion to Sherlock Holmes is made when Hans Landa takes out a calabash pipe. Not coincidentally, when interrogating Aldo Raine and Smithson Utivich, Landa says about himself that he is "a damn good detective" (Hans Landa, *IB-ST*: 01:59:36-01:59:38). Although saying that just about everything in *Inglourious Basterds* is "stolen from other movies" (VINCENT 22/10/09) seems a bit exaggerated, there are quite a lot of elements taken from other movies. Vincent (*ibid.*) describes the first scene of the second chapter, in which Aldo Raine gives his introductory speech, as directly stolen from the opening scene in *Patton* (Franklin Schaffner 1970), a generally iconic image that is often referred to in other movies – the Internet Movie Database lists 82 references, including several episodes of *The Simpsons* (Matt Groening *et al.* 1989-ongoing) and the war movie *Saving Private Ryan* (Steven Spielberg 1998). The person of Aldo Raine, nickname 'the Apache', is an allusion himself, as one could consider his name "a reference to 1950s actor Aldo Ray" (VINCENT 22/10/09), who starred in *Battle Cry* (Raoul Walsh 1955). He got his nickname due to his penchant for scalping Nazis, a practice that was traditionally done by the Native American tribe of the *Apaches* (though not to Nazis). In the above-mentioned scene, he states that he is a direct descendant of the legendary Jim Bridger, North American trapper, explorer and famous mountain man. Besides Aldo Raine, further characters are obviously allusions to other movie characters, directors or actors. Wilhelm Wicki got his name from Austrian-Swiss actor Bernhard Wicki, Hugo Stiglitz from the Mexican actor Hugo

Stiglitz, and Nazi soldier Frederick Zoller imitates the life of Audie Murphy (see RODEK 2008), who became widely known as the most decorated American soldier of the Second World War. General Ed Fenech's name alludes to the actress Edwige Fenech, Donny Donowitz to Lee Donowitz from *True Romance* (Tony Scott 1993) and the Italian name Antonio Margeriti is homage to the Italian director of the same name. Tarantino also includes numerous references to cinema, literature and television of that time, as for example to actresses Leni Riefenstahl, Danielle Darrieux and Pola Negri, to actor Emil Jannings, Austrian director Georg Wilhelm Pabst, comedian Max Lindner, the German Edgar Wallace movies, or fictional persons such as Winnetou (*ibid.*). Bridget von Hammersmark seems to be a mixture of the German name *Brigitte*, the former nobiliary particle *von* and German producer Florian Henkel von Donnersmarck (*ibid.*).

The name of the movie itself refers to the Italian movie *Quel maledetto treno blindato* (Enzo Castellari 1978), that became known as *Inglorious Bastards* in English. The director Castellari actually appears in the last scene of *Inglourious Basterds*. The misspelling, as Tarantino says, was simply an "artistic stroke" (WILLIAMS 10/08/09).

#### 3.4. Principle of authenticity vs. suspension of disbelief

"Can you imagine an Iraq war movie where the Iraqis are speaking English?  
You wouldn't buy it for a second"

Tarantino in an interview (GILBEY 14/08/09)

Tarantino seemingly disapproves with the tradition of eliminating foreign languages (see section 1.5) in movies and states that the audience has outgrown this old-fashioned technique. He assures that it is simply not adequate in modern times to assert that English actually *is* another language. Due to technological development, mobility and communication in the twenty first century, people are confronted with foreign languages every day and Tarantino is probably right when he says that he does not think that "someone of [our] generation buys that" (GILBEY 14/08/09). Elimination strategy was often used in movies that theoretically required the actual

presence of other languages due to setting, like the typical Second World War movies. In *Where Eagles Dare* (Brian G. Hutton 1968), there is a similar tavern scene to the one at the *La Louisiane* in *Inglourious Basterds*, only that Richard Burton and Clint Eastwood “speak German so magnificently” (*ibid.*), that they “have absolutely, positively no concern that they will ever be caught” (*ibid.*). The only unrealistic point about it is that they are actually speaking English and not German, but the audience just has to assume that they are speaking it fluently. Undoubtedly, there is a “massive suspension of disbelief required” (*ibid.*) in this movie. There is a very thin line between what the audience accepts and what they reject and authors or producers can easily go too far and their productions jump the shark<sup>20</sup>. In general, the credibility of invented situations rises when the requirement for the audience to disbelieve is kept to a minimum. Nevertheless, as mentioned above, the whole cinematographic art requires the audience’s suspension of disbelief and not even the language is a faithful representation of what we hear in reality. The audience knows that they are watching a movie, and they are aware that e.g. futuristic movies might not be realistic. Stories do not necessarily have to be realistic, but Tarantino argues that there is a tendency towards more scepticism among the audience, especially when it comes to representations of characters. Quite obviously, *Inglourious Basterds* is far away from being historically accurate, but this was not Tarantino’s intention:

“What happens in this movie didn’t happen in real life because my characters didn’t exist. But if they had, this *could* have happened in real life. And from that point on, it simply had to be plausible [...]”  
(SORDEAU 11/08/09).

Not without reason, *Inglourious Basterds* draws attention to the fact that the audience is watching a movie in many occasions, e.g. via on-screen lettering (a typical feature of genre cinema) and flashbacks commented by a narrator voice. Regarding language and characters, Tarantino’s intention was to keep requirements to suspend disbelief to a minimum and to be authentic, as

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<sup>20</sup> *Jump the shark* is an expression that is used to say that a television show has passed its peak. It derives from an episode of the US series *Happy Days*, where Fonzie jumps over a shark while waterskiing. The scene is so highly unrealistic that the audience’s will to suspend their disbelief consequently strained. Critics say that this was the beginning of the end of the series ([ThePhraseFinder](#)).

realistic as possible. He therefore insisted that each character speaks his native language(s) and casted foreign actors. But these foreign actors not only had to speak their native language(s), but also foreign languages, and in the movie it all comes down to their ability to do so.

### 3.5. The range of language variation in *Inglourious Basterds*:

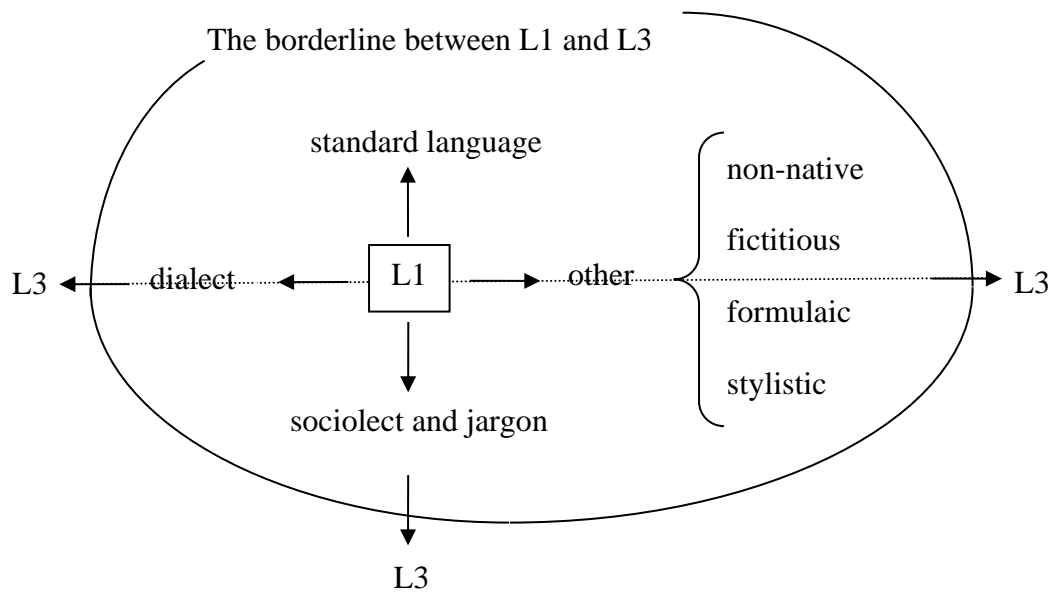
#### The complexity of establishing L1 and L3

“There are many ways of speaking, and each way of speaking is a variety.”

(EIFRING and THEIL 2005: 2)

Tarantino was not only concerned about having each character speak his own language, but also about representing variations of language, as they differ “from one place to another, from one social group to another, and from one situation to another” (EIFRING and THEIL 2005: 1). However, it is beyond the scope of this thesis to exactly define languages, what they constitute, and what distinguishes dialects, sociolects or idiolects, since “many of [these terms] are difficult to define in a satisfactory way” (*ibid.*). The intention of the following analysis is much more to create an awareness of how many language varieties *can* actually be identified in a ST, and to demonstrate that these varieties might be a stylistic device intentionally included by the director. Language variation can play an important role in characterisation and fulfill a specific function.

It is rather difficult though to clearly separate L1 from L3. When can a variety be regarded as a potential L3? Are a few instances of jargon enough to pass from L1 to L3? And what about a slight foreign accent? Could it be regarded as L3 or not? Figure 1 (ZABALBEASCOA 2012: 325) shows that there are no absolute, predetermined boundaries between what is one language and what is another, and this study does not intent on establishing any. Concerning the many language varieties of IB-ST, they will be regarded as a third language in translation whenever they have been treated as such in the corresponding TT (see section 4).



**Figure 1:** When do we cross over from L1 to L3? (ZABALBEASCOA 2012)

### 3.5.1. Geographical and social variation

#### i. American vs. British English

As mentioned in section 1.4, conveying the varieties of the English language in a TT is a permanent challenge for dubbing translators. The use of British English as L3<sup>ST</sup> in Hollywood productions is stereotypical, especially the use of a posh RP accent in World War II movies. In *Inglourious Basterds*, both AE and BE are naturally present due to birthplace and nationality of the characters and the historical setting. The American (part Native American and American Jewish) *Basterds* are contrasted with the British Lieutenant Hicox, General Fenech and Prime Minister Churchill. Since both parties never actually meet, besides a rather short encounter right before the tavern scene, the TT audience can still identify their nationalities, thanks to setting, numerous metalinguistic comments and extralinguistic hints. IB-ST provides Hicox and Fenech with a posh RP accent and an elevated speech register whereas Raine and Donowitz have more of an urban slang.

ii. *Southern US accent*

Tarantino not only made casting choices due to nationality, but he also based his decisions on regional origin of the actors. He only had two actors linguistically trained: Brad Pitt and Diane Kruger (see section 3.5.2). As a “hillbilly from Tennessee” (WILLIAMS 10/08/09), Aldo the Apache, Brad Pitt’s character speaks with a strong Southern US accent. This includes many instances of monodiphthongisation *kind* → *kahnd* (diphthong /aɪ/ becomes [a:]) in “What kinda deal?” (Aldo Raine, *IB-ST*: 02:03:20) or *nice* → ‘*nahs*’ and *knives* → ‘*knahvs*’ in “Well, ain’t that nice” (*ibid.*: 00:35:23) and “and the edge of our knives” (*ibid.*: 00:22:18). Another noticeable characteristic is the shift in stress from the second syllable to the first, as in “They need to be destroyed” (*ibid.*: 00:21:35). Typically connected with Southern US English are contractions such as *you + all* = *y’all*: “all y’all” (*ibid.*: 00:23:04), “to give y’all what for” (*ibid.*: 00:26:49) or *spot* (or any other verb) + *them* = *spot ‘em* in “you can spot ‘em” (*ibid.*: 00:35:39). General features of Southern US English are drawls (long vowels) and lilts (voice rising and falling on prolonged vowels). Whether or not Pitt manages to speak with a proper Southern US accent is not the point here, but Tarantino certainly breaks with his casting principles out of a strong interest in working with the actor.

iii. *Boston accent*

Another identifiable variety is that of ‘Bear Jew’ Donny Donowitz, played by Massachusetts-born Eli Roth who “does an impeccable Boston accent” (WILLIAMS 10/08/09). His accent is clearly noticeable in pronouncing certain words or names such as “Hammersmark” (*IB-ST*: 01:08:58) or “dandy” (*ibid.*: 01:09:05) in the latter the short a vowel [æ] before the nasal n clearly becomes a mid-high front diphthong [eə]. Boston accent speakers sometimes elongate vowels similar to Southern US speakers and the probably most typical feature is the dropping of *r*’s and placing them on the ends of other words (ending on vowels). This dropping of *r*’s can be heard when Donowitz mentions Boston Red Sox legend ‘Teddy Ballgame’ Theodore Williams, pronouncing *park* → *pahwk* (*ibid.*: 00:33:33) or *yard* → *yahwd* (*ibid.*: 00:33:38).



iv. *Varieties of German*

Such marked varieties as those among the English-speaking characters are harder to find among the German and French-speaking characters, as variations are more subtle and it often comes down to voice texture and individual speech style, such as Hitler's manner of speaking. A native speaker of German can probably hear that Hans Landa (Christoph Waltz) comes from the region around Austria/Tyrol/Bavaria, since he uses words such as *bisserl* in "Meine Scherze sin' a bisserl grob" (Hans Landa, *IB-ST*: 01:48:19-01:48-21) whereas in *Hochdeutsch* one would say *bisschen*. Joseph Goebbels (Sylvester Groth) noticeably speaks with a *Rhinelandic accent*, particularly audible when he pronounces *Sklaventreiberin* → *Sklaventraiverin* in "französische Sklaventreiberin" [french slave driver] (*IB-ST*: 00:52:12 – 00:52:15) and generally through his intonation. Both actor and character are originally from the region of North Rhine-Westphalia. The two members of the *Basterds*, Hugo Stiglitz (Til Schweiger) and Wilhelm Wicki (Gedeon Burkhardt), whose exact regional background Major Hellstrom figures out in an instance, actually have no distinguishable accent at all. The actors were however born or raised in the regions of Frankfurt and Munich, as Hellstrom suspects.

v. *Varieties of French*

The only distinguishable variety of French, as Mingant (2010: 721) points out, is Marcel's (Jacky Ido) unnatural way of using the personal pronoun *nous* (formal) where a native speaker would favour the use of *on*, as well as a disuse of contracted forms. Speakers usually retain *nous* as a formal variant which is preferred in academic essays or formal writing in general. No explanations regarding the motivations behind such changes are given; neither by the director nor by the actor. In video interviews Jacky Ido speaks without any specific accent (*ibid.*).

### 3.5.2. Non-native speakers of English, German, French and Italian

“The reality is that your ability to speak languages in Europe in World War II  
could be the difference between being shot and thrown in a ditch [...];  
you could actually integrate yourself in with the Nazis or the French or whoever,  
if you could speak the language.  
It is all about language.”

Tarantino in an Interview (GILBEY 14/08/09)

#### i. *English as a foreign language*

Seven native German speakers communicate and interact with the native English characters: Hans Landa, Dieter Hellstrom, Bridget von Hammersmark, Wilhelm Wicki, Hugo Stiglitz, Werner Rachtmann and Private Butz. All of them are capable of communicating in English, except for Private Butz. Hans Landa, as the polyglot detective and a high-ranking member of the SS, speaks almost flawless English, as well as Dieter Hellstrom, who is probably not as fluent but can express himself fluently. The German movie star Bridget von Hammersmark speaks English, but with a strong accent. As a person of her status, she would probably be aware of international movies, know the business well, and be in contact with foreign actors and producers but probably unable to star in a foreign movie. This is why Tarantino had actress Diane Kruger linguistically trained to adopt a German accent, since she speaks both English and French fluently, with no noticeable accent. In the movie, she adopts an overall German tone to her voice, a harsher pronunciation of consonants, and, the most remarkable feature of a German's English, pronouncing the *th* as a *z* or likewise *d*, as in “*Der Führer* is attending *ze* premiere” (Bridget von Hammersmark, *IB-ST*: 01:37:02), or *g* as *ch* as in “*Zat's ze Cherman zree*” (*ibid.*: 01:34:57). Sergeant Werner Rachtmann speaks good English and can communicate with Aldo in the first scene of chapter two quite easily, but Private Butz needs a member of the *Basterds* to interpret. This is done by Wilhelm Wicki, played by Gedeon Burkhardt, who has been raised bilingually in German and English, as was his character. In the pre-tavern scene, Archie Hicox briefly speaks to Hugo Stiglitz, played by German actor Til Schweiger. The spectator does not really get to know more about his multilingual skills, as he is immediately characterised as “not exactly the loquacious type” (Archie Hicox, *IB-ST*: 01:08:20). Whether the

motivation for this utterance is to depict Stiglitz as odd and very peculiar, or to maintain authenticity, remains unclear. But as Stiglitz is introduced by Raine as “a fellow” who “can translate” (Aldo Raine, *IB-ST*: 00:26:40), Tarantino surely intended to avoid any contradiction that could create disbelief. No other native German characters are required to speak English. German Frederick Zoller, for example, never meets American Aldo Raine or British Archie Hicox.

Of the French characters, only two speak English: farmer Perrier LaPadite in the opening scene and Shosanna in the last chapter. Perrier LaPadite speaks good English, with a French accent, but quite well enough to defend himself. Having Landa, the polyglot genius of the movie, as his opponent, he is however left without any chance, both narratively and linguistically. Shosanna’s lines in English are very few (in the brief sequence that they recorded for the movie *Stolz der Nation*) and only a slight accent can be noticed.

ii. *German as a foreign language*

Aldo Raine is only able to interact with the Germans thanks to the bilingual Wilhelm Wicki, but there is one English-speaking character in the movie who actually speaks German: the British officer Archie Hicox. His performance is central to the tavern scene and the whole plot. His German is fluent, it is almost perfect, but at one point his British accent comes out and von Hammersmark’s and the *Basterd’s* cover is blown. This situation could be a motivation to render the foreign accent in any dubbed version, as the situation otherwise becomes nonsensical (see comment on scene 8).

iii. *French as a foreign language*

Several German characters interact with the French: war hero Frederick Zoller (Daniel Brühl), Hans Landa (Christoph Waltz), Joseph Goebbels (Sylvester Groth) and Dieter Hellstrom (August Diehl). Zoller and Landa both speak a near-native French, fluent but with slight accents. Goebbels and Hellstrom, on the other hand, have no knowledge of French and are only able to interact with Shosanna thanks to the interpreter Francesca Mondino (Julie Dreyfus) and the chauffeur and assistant Hermann, who helps Hellstrom talk to Shosanna.

iv. *Italian as a foreign language*

Italian as a foreign language is also central to the plot, as Raine, Ulmer and Donowitz reveal their identity in the last chapter by not being able to speak even a few words without a noticeable American accent. Hans Landa, on the other hand, proves his linguistic ability once more by not only telling them in a very good Italian how welcome they are, but also tortures them by repeatedly asking them to pronounce their false Italian names. Again, the ability to speak languages becomes central to the plot and adds a humorous effect by ridiculing various stereotypes. Obviously, this poses a very tough challenge for dubbing translators (see [scene 9](#)). All identified language varieties are summed up in the table below.

	native	non-native
<b>English</b>	<ul style="list-style-type: none"> <li>American English <ul style="list-style-type: none"> <li>Southern US accent</li> <li>Boston accent</li> </ul> </li> <li>British English</li> </ul>	<ul style="list-style-type: none"> <li>English with German accent</li> <li>English with a French accent</li> </ul>
<b>German</b>	<ul style="list-style-type: none"> <li>Native German <ul style="list-style-type: none"> <li>Regional variations: <ul style="list-style-type: none"> <li><i>Rhinelandic accent</i></li> <li>Character specific speech style (Hitler)</li> </ul> </li> </ul> </li> <li>Native Austrian</li> </ul>	<ul style="list-style-type: none"> <li>German at near-native-level with a British accent</li> </ul>
<b>French</b>	<ul style="list-style-type: none"> <li>Native French</li> <li>Native French with a substitution of the personal pronoun (<i>nous/on</i>) and lack of compounds</li> </ul>	<ul style="list-style-type: none"> <li>French at bi- or multilingual level</li> <li>French at near-native level with German accent</li> </ul>
<b>Italian</b>		<ul style="list-style-type: none"> <li>Italian at learner's level to several degrees of proficiency from near-native to almost zero.</li> </ul>

Table 4: clearly identifiable native and non-native language variations in IB-ST

### 3.5.3. Personal variation, voice texture and timbre

Some characters in movies might speak in an idiolect, a personal language variety with specific grammar and vocabulary choices, pronunciation, or a very particular voice. Historical characters are usually intended to be represented by actors that look similar and that speak alike (or can at least mimic). In *Inglourious Basterds* this is the case of Hitler's characteristic strong speech style and Churchill's mumbling voice. Voices are often deliberately used as a stylistic device. They unconsciously make an impression on us and create sympathy or antipathy. Voices consequently play a key role in the portrayal of different character personalities. Wilhelm Wicki comes across as a very kind and calming person and is probably perceived as the most likeable *Basterd*. This is in part due to his role, but also to his deep, soothing, humming voice. Hans Landa's voice, on the other hand, is higher pitched and Christoph Waltz does his best providing it with an arrogant intonation, thoroughly enjoying his own words in no matter which language. At some point his voice tone and intonation take on a deceitful, repugnant touch, for example when offering Shosanna a cigarette "Elles ne sont pas françaises, elles sont allemandes" [They are not French, they are German] (*IB-ST*: 00:57:22). He seems to relish so much what he says that his lines are somehow rhythmic, like Tarantino says "he [can read my poetry], and he does it in three different languages" (*HAY 15/12/09*). While interrogating Raine and Utivich, he utters a high-pitched "Uh, that's a bingoooo!" (*IB-ST*: 02:03:39 – 02:03:44), giving him a somehow crazy, arrogant, and frightening trait. In dubbing, it is important to find voice actors that fit the actors on screen and one would expect dubbing to require voices with many textures and tone colour. For our study and the analysis of the translation of L3s in [section 4](#), the aspect of personal variation, voice texture and timbre is certainly not the main focus of study, but two aspects should be pointed out: (i) the willing suspension of disbelief can clash with the general knowledge of the audience, e.g. when it comes to historical personalities (and their idiolects). How would, for example, the Spanish audience react to Hitler speaking Spanish with a somehow conveyed speech style? (ii) Suspension of disbelief can be stretched when voices are used inconsistently in one and the same movie.

### 3.6. Functions of L3<sup>ST</sup> in *Inglourious Basterds*

*Language as a weapon [...] far more dangerous than any assault rifle or baseball bat.*

„Die Sprache als Waffe, [...] die alle Sturmgewehre und Baseballschläger an Gefährlichkeit weit übertrifft.“

(KNIEBE 21/05/09)

We have seen so far that Tarantino uses third languages very carefully and purposefully. L3s in IB-ST are used for instance to indicate a character's nationality in favour of authenticity, as mentioned above; or to portray a character, like Aldo Raine. They can highly account for the overall personality of a character, for example the bat swinging, merciless 'Bear Jew' Donny Donowitz, who alludes to Ted Williams, Fenway Park and Lansdowne Street with a Bostonian accent (Donny Donowitz, *IB-ST*: 00:33:32). This works equally well for varieties of languages the audience is not familiar with, for example the *Rhinelandic accent* of Goebbels that supports his overall comical (if not ludicrous) character. Thirdly, L3 can function as a very important instrument of power, as a weapon that Hans Landa playfully exploits and that backfires on Archie Hicox. The ability of communicating in a foreign language highly contributes to the storyline from the opening scene on. Although LaPadite's English is quite good, Landa's skills of a polyglot detective leave him without any chance and LaPadite passes to a non-verbal communication, mainly through his eyes.



**Image 1:** Hans Landa with a calabash pipe in *Sherlock Holmes*-style (00:17:07)



**Image 2:** Perrier LaPadite as Hans Landa's victim (00:17:21)

Third languages in IB-ST are furthermore an important element of suspense, strongly supported by deliberately withheld subtitles and intentionally provided ones other times, in some scenes in abundance (MINGANT 2010: 718). This shall be looked at from the perspective of the intended IB-ST audience, who is English-speaking and therefore supposed to identify with the English-speaking characters in the movie. Assuming the audience has no knowledge of foreign languages and no subtitles are provided, they are in the same position as the exclusively English-speaking characters and both have to guess the meaning of foreign words from facial expressions and gestures. Whenever subtitles are provided, the audience has an advantage over the characters and moves from a position inside the narrative situation to one outside of it. This provides the audience with a chance to identify with the foreign characters (see *ibid.*: 717). In some scenes in which dialogues are held in an unfamiliar language for the English-speaking audience, Tarantino provides subtitles in a way that brings them closer to the character, e.g. in the café scene between Shosanna and Frederick. The French dialogue is subtitled and the dialogue in German left untranslated in order to bring the audience closer to Shosanna and raise both her's and the audience's curiosity. Shortly after this scene, he provides subtitles in abundance to ensure that the scene is interpreted the way he wants it to be interpreted; that Shosanna is arrested, although she is simply 'invited' (*ibid.*: 718).



**Image 3:** The deliberate 'over-use' of subtitles (*IB-ST*: 00:46:11)



**Image 4:** Suppressed subtitles in order to raise the character's and audience's curiosity (*IB-ST*: 00:41:36)

L3 initiates another (very long) sequence of suspense: the *La Louisiane* scene, in which Tarantino says he was "experimenting with modes of suspense, in a way that [he had] never really done before" (SORDEAU 11/08/09). The entire conversation is in German, subtitled, until the point

where Hicox blows his cover by indicating the number three with his index, middle and ring finger. He then switches into English. His British accent draws the attention of Dieter Hellstrom right from the beginning and dominates the entire scene, as both characters and the audience are either hoping or dreading that the accent will be noticed again.

Finally, in one very specific but short scene, L3 functions as a comic element, ridiculing two stereotypes: the American and, to a lesser degree, the Italian (see [scene 9](#)). Both verbal and non-verbal parts play a key role in this scene.

### 3.7. Relevant questions for translation analysis

Favouring viewer comfort and audience suspension of disbelief are important issues in dubbing. Problems that the director has to resolve reappear and difficulties have to be dealt with and solved again. In this regard, *Inglourious Basterds* is an especially complicated case. The intended audiences of IB-G, IB-S, and IB-I are native speakers of German, Spanish and Italian and suspension of disbelief in each case requires that characters should speak these languages. The language of reference (L1) in IB-ST, English, is therefore rendered (as L2) in all three TT versions. This affects the *Basterds*, Lieutenant Hicox, General Ed Fenech, Prime Minister Churchill, as well as Frederick and Shosanna in the movie *Stolz der Nation*, Colonel Hans Landa, and farmer Perrier LaPadite in the first scene. As seen in section 2.4, Germany, Spain and Italy are traditional dubbing countries and their audiences are used to watching dubbed American films. They accept American characters speaking their languages, regardless their celebrity status. American actors are often surprised by how they sound in other countries, which is even thematised in *Lost in Translation* (Sofia Coppola 2003), when Bill Murray listens to himself in Japanese. The audience thus accepts references to the characters' nationalities and a literal rendering that von Hammersmark "is working for England" (Archie Hicox, *IB-ST*: 01:06:21) or the *Basterds* being "Jewish American soldiers" (Aldo Raine, *IB-ST*: 00:20:50). It gets complicated when characters refer to the languages to be



dubbed. How the different dubbing translators dealt with this specific constraint shall be seen in scenes 1 to 10.

No dubbed movie is probably able to make full justice to the director's work regarding language variation, intonation and voice texture. *Inglourious Basterds* is an especially complicated case. Christoph Waltz said in an interview that the movie cannot be dubbed and seems to be (intentionally) made 'impossible' to dub<sup>21</sup>. The approach here is not to judge whether it should or should not have been dubbed, whether subtitles could provide a 'better' solution or not, and much less whether the translations found are 'good' or 'bad'. The first part of the following section provides an overview of how third languages were rendered in the three dubbed versions analysed. Trying to shed light on the process of translation, several questions can be raised regarding the analysis of MAVT (based on CORRIUS and ZABALBEASCOA 2011: 127):

- (1) Is/Are the third language(s) identified?
- (2) Is their presence in the ST regarded to be relevant for the TT?
- (3) How is/are the function(s) of L3<sup>ST</sup> rendered in the TT and is/are the function(s) of L3<sup>ST</sup> related to any other ST elements (visual or auditive) and if yes, how is/are it/they rendered?
- (4) What criteria for equivalence/equivalence of effect are established?
- (5) What priorities or motivations underlie the TT solutions?
- (6) What restrictions or problems are the translators confronted with (visual, historical, etc.)?
- (7) How do the translators deal with the many allusions to the languages themselves?
- (8) How does the L1/L3<sup>ST</sup> relationship differ from the L2/L3<sup>TT</sup> relationship?

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<sup>21</sup> "[Es ist ein] Film, den man nicht synchronisieren kann, der wirkt, als wäre er so gedreht, um ihn niemals synchronisieren zu können." (WEIXLBAUMER 27/07/09)

#### 4. A study of three target texts (IB-G, IB-S and IB-I)

##### 4.1. Applying a model of translation analysis to dubbing

As potential languages to be translated, English, German, French and Italian are readily identifiable. Of the more or less 108 minutes of dialogue<sup>22</sup> (of 153 minutes total duration), approximately 43.5% is held in English, 34.5% in German, 21% in French, and 1% in Italian. Considering the terminological definitions of section 1, *Inglourious Basterds* can thus be described as a truly multilingual movie and, from a theoretical point of view, one can even question the nature of German and French as L3.

“When two or more languages are so evenly distributed that it becomes difficult to establish a principal language, or even when a secondary language covers considerably long passages, then it might be more appropriate to consider that in fact we are dealing with a text, or a translation, that has more than one L1 (L1a, L1b, L1c,...) or maybe even L2, respectively. Likewise, there may be more than one L3 in a given ST or TT (L3a, L3b, L3c,...)”  
(CORRIUS and ZABALBEASCOA 2011: 121)

Due to their frequency and in order to distinguish them from the undoubtedly L3<sup>ST</sup> Italian, German and French are considered L1b and L1c, and the following notation is proposed:

**L1a:** English                      **L1b:** German                      **L1c:** French                      **L3<sup>ST</sup>:** Italian

Since there is no intention to prescribe which language varieties should be considered for translation, the following analysis will a priori merely consider the four abovementioned languages and apply table 1 and table 2 to illustrate the operations that were carried out. Nevertheless, whenever instances of change in lexis, register, or any sort of ‘oddity’ regarding the translation of further possible L3s are identified, they are described in the text of the corresponding section, and, a further illustration is provided. The identified varieties of German can already be excluded from the translation analysis, as in none of the three versions Hitler or Goebbels were dubbed (other German speakers though were). For the sake of easier identification, further possible L3s are notated as listed in the system of abbreviations. English with a German accent as a possible L3 will therefore

<sup>22</sup> The minutes were only roughly measured with several chronometers. Longer pauses between utterances were cut out. The percentages are certainly not exact and only intend to demonstrate a tendency (English: 00:45:09; German: 00:37:42; French: 00:26:35; Italian: 00:01:25). Instead of opting for this time criterion, one could equally regard French as L1b, since it is the native language of the main character (Shosanna).

not be L3b<sup>ST</sup> but rather L1a [G'], and the British accent will not be denoted L3d<sup>ST</sup> or similar but rather L1a [BE']. This is for the sake of readability but certainly does not mean that the varieties under study cannot be or have not been regarded as L3s. As said above, whenever the TT gives enough clues to suggest a variety having been regarded as L3 in translation, this information is included in a separate table of possible operations. When generally talked about the quality of a third language, the notation L3 is used and may refer to any of the possible varieties. If one of the possible L3s has not been regarded an important element of translation in this case study, this certainly does not mean that the same variety cannot be regarded an important element to render in another movie. For example, the instances of Boston English in IB-ST are really short and their function is to underline Donowitz's personality. The dubbed versions simply stayed true to his register but no proof of compensation can be found, as this would probably have rather strange results. However, this does not mean that in another movie the Boston accent cannot be central to the plot and an important element to convey, especially when juxtaposed to other varieties. Hypothetically, if in a French movie a few scenes featured a character from the North of France and he spoke a few sentences with a *ch'ti* accent, would this be an important element to convey in a TT or could translators simply resort to other elements to cause the same effect? This situation would surely be far different from the situation translators had to face in *Bienvenue chez les Ch'tis* (Danny Boon 2008), where the accent becomes part of the narration and translators cannot but render it. The following analysis thus entirely relies on the TTs and on what the translators could intentionally have treated as a L3. Foreign accents of native English speakers (namely American-accented Italian and British-accented German) are not considered, since the main operation in all dubbed versions is the substitution of English (L1a). Any notion of the English language therefore disappears and its varieties are conveyed through the languages of reference of the TTs. The notation L2a is used for the respective language of reference (German in IB-G, Spanish in IB-S, and Italian in IB-I). L2b and L2c are then used in alphabetical order according to their frequency.

4.1.1. *Inglourious Basterds* (IB-G)

Applying the two tables presented in section 1.3, the operations for L1a, L1b, L1c and L3<sup>ST</sup> segments and possible further L3s in IB-G are summed up in this section.

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
G①	L1a ⇒ L2a substituted	∅	NO	As L2a = L1b, L1a [G'] as a possible L3 is consequently neutralised

Table 5: Main operation in IB-G: Standard interlingual translation

The German dubbed version (IB-G) substitutes L1a with L2a G①. Extralinguistic hints and many narrative comments and explanations indicate the characters' nationalities (British, American, etc.), although linguistically there is no more noticeable difference between the German or Austrian characters and the American or British characters.

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
G②	L1b repeated (L1b = L2a)	∅ (L1b = L2a)	lost	Loss/invisibility of L3 and possible consequent need for compensation on a narrative level (additional lines)
G③	L1c ⇒ L2b repeated (L1c ≠ L2a)	L1c = L2b	kept (L2b)	TC implication may differ. L1c [G'] as possible L3 kept.
G④	L3 <sup>ST</sup> ⇒ L3 <sup>TT</sup> repeated (L3 <sup>ST</sup> ≠ L2)	L3 <sup>TT</sup> = L3 <sup>ST</sup>	kept (L3 <sup>TT</sup> )	TC implication may differ.

Table 6: Operations for L1b, L1c and L3<sup>ST</sup> in IB-G

German (L1b) is repeated L1b = L2a which consequently leads to IB-G featuring three languages rather than four G②. Both comments on the ability of someone to speak English (scenes 1, 4, 5 and 6) and scenes that include intratextual translation are changed, hence German is dubbed over with German (scenes 5 and 8).

Both French (L1c) G③ and Italian (L3<sup>ST</sup>) G④ are repeated. Similar to what is done with the German parts, some French parts are changed, whenever there is a comment on which language to

use, as can be seen in scene 1 and scene 2. In favour of credibility and voice texture consistency, all bilingual or multilingual native German actors dub their parts themselves, as there are Christoph Waltz (Hans Landa), Diane Kruger (Bridget von Hammersmark), Gedeon Burkhardt (Wilhelm Wicki), and Til Schweiger (Hugo Stiglitz). Michael Fassbender (Archie Hicox), however, is dubbed by Norman Matt, usually the German voice of Paul Rudd, Cillian Murphy, or Adam Brody, to name but a few. The only logical explanation for him not dubbing his own part in German is that his German is indeed not as fluent as one would expect from a German-born actor. This could be understood as another evidence of Tarantino's linguistic realism; Hicox' British accent in the tavern scene is definitely not faked. Fassbender himself admits: "Unfortunately, I don't speak [German] that correctly" (GETTY IMAGES 24/10/11). Dubbing himself in the German version would have been complicated, since the German audience would have heard the accent in the scenes prior to *La Louisiane*. Since all other native English characters speak fluent German in IB-G, this would have created inconsistency and probably caused an undesired strange if not humorous effect.

Regarding the possible L3s, foreign accents are partly kept. Perrier LaPadite's French accent in English is kept to a similar degree in German L1a [F']  $\Rightarrow$  L2a [F'] (operation G⑤), as it is easy to convey and the German spectator is familiar with the concept of foreign characters speaking with a foreign accent. L1a [G'] is (quite obviously) neutralised, as all English dialogues are dubbed into German (and thus a result of operation G①). L1c [G'] is kept, as L1c is unchanged (result of operation G③). L1a [AE'], on the other hand, is neutralised, as Brad Pitt is dubbed by his usual voice actor Tobias Meister, speaking in his usual manner. No greater shifts in lexical choice can be noticed, apart from expressions that are already present in IB-ST. Tobias Meister could probably have adapted a deeper tone to his voice, as Brad Pitt does in IB-ST, but that would have been in discordance with another aspect of voice consistency; not only does it cause distrust to change the voice of an actor within a movie, but also if it changes from one movie to another. This holds especially true for famous actors or for very remarkable dubbing voices. The German audience is used to hear Tobias Meister's voice while watching Brad Pitt. A voice that sounds too different

from his usual voice would have caused displeasure, or, depending on the change, a slightly ridiculous effect. Although, if not exaggerated, this could have had a slightly similar effect to IB-ST, as Tarantino's intentions and movies generally are quite comical and Brad Pitt's performance with the Southern US accent, his way of moving and his facial expressions is rather funny and bizarre than anything else.

When Aldo Raine interrogates Private Butz and in IB-ST there is need for an interpreter to communicate between them, IB-G has no language barrier to overcome and adds entirely different utterances. Instead of changing the lines of Wilhelm Wicki, IB-G prefers to give Aldo Raine a rougher, but also more ostentatious attitude than he has in this scene, maybe as some form of compensation (possible compensation strategy of operation G6) on a narrative level (see scene 5). L1a [BE'], on the other hand, is in some instances marked, as the lexical choice in IB-G is especially sophisticated and somehow exaggerated, for example, when Hicox says "If you offer me a scotch and plain water, I could drink a scotch and plain water" and it becomes "Falls Sie mir einen Scotch mit Wasser offerierten, würde ich einen Scotch mit Wasser trinken" (Archie Hicox, *IB-ST* and *IB-G*: 01:02:07). Three aspects draw the attention of the TT audience: firstly the lexical choice of the more correct form *falls* instead of the rather colloquial and ambiguous *wenn*, secondly the lexical choice of *offerieren* [offer] instead of *anbieten* [offer] which the *Duden* labels as either *bildungssprachlich* [pertaining to the vocabulary of the educated class] or as *Kaufmannssprache* [language of commerce/merchant's language] (Duden Online, s.v. *offerieren*), and thirdly the grammatical choice of favouring the use of the more sophisticated form of the Konjunktiv II *offerierten* over the construction conjugated auxiliary verb + infinitive (*würde* + *offerieren/anbieten*), typical in spoken German. These choices (at least the first one) could be attributed to a normative and educative aspect, as in standard dubbing language one would not hear a very colloquial speech style, at least in terms of grammar. Nevertheless, notably the second choice is an instance of some form of compensation of the loss of L1a [BE']. However, one could argue that this choice is due to a technical constraints, as *offerieren* certainly matches the lip movement of

*offer* better than *anbieten*, but, in this specific scene, we are dealing with a wide shot and the actor is not close enough to the camera to actually tell much about lip movement. Another instance of a more sophisticated lexical choice can be found in “Pardon, Sir?” ⇨ “Wie meinen, Sir?” (*IB-ST* and *IB-G*: 01:03:31), as well as proof of an intent to compensate in any possible way when General Fenech says “Explain it to me” ⇨ “Setzen Sie mich ins Bild” (Ed Fenech, *IB-ST* and *IB-G*: 01:03:29), and “this little escapade of ours” ⇨ “unser kleiner Schabernack” (*ibid.*: 01:03:32). *Wie meinen?* is the rather archaic form of *Wie bitte?* [I beg your pardon?] and was common among the aristocracy. Today it is sometimes used in a joking way, because it simply sounds too exaggerated. *Jemanden ins Bild setzen* is on the contrary a common expression, but its preference over *informieren* [to inform] or *erklären* [to explain] is conspicuous. *Schabernack* [practical joke/boisterous prank] is rather used in context with children and probably compensates for “little” (although it says *klein* in the translation) and both Fenech’s facial expressions and his excitement about *Operation Kino*.

In the British scene it comes down to voice texture, as a rough, harsh voice would not serve for Hicox or Fenech. In *IB-G*, both have very soft voices and adopt a very calm speech style. Taking these aspects into account, it can be suspected that L1a [BE’] was in this case recognised as L3 and tried to make full justice to by means of lexical choice, grammar, voice texture and intonation (operation G7). As far as the form of address is regarded, it is worth mentioning that the choice of *Sie* and *Du* seems to be very pointedly made. Aldo Raine addresses everyone informally, even the British Archie Hicox, whereas Hicox himself addresses everyone formally with *Sie*. Especially in the pre-tavern scene, this pointed use emphasises the difference between the two English-speakers and supports the operation for L1a [BE’]. The label ‘impression kept’ is thus proposed, as L3 (conveyed L1a [BE’]) differs enough from L1 to be recognised as ‘distinct’ by the audience.

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
G⑤	L1a [F'] $\Rightarrow$ L2a [F'] substituted	$\emptyset$	kept	foreign accent conveyed to a similar degree ([F'] and L3 status kept)
G⑥	L1a [SE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, but possibly compensated for on a narrative level
G⑦	L1a [BE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	impression kept	conveyed by means of lexical choice, grammar, voice texture and intonation

Table 7: Further operations for potential L3s in IB-G

4.1.2. *Malditos Bastardos* (IB-S)

In this section all operations for L1a, L1b, L1c and L3<sup>ST</sup> and possible further L3 in IB-S are summed up. The table is split into various segments due to the complexity of the operations carried out and in order to demonstrate the applicability of the model presented in section 1.3.

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
S①	L1a $\Rightarrow$ L2a substituted	$\emptyset$	NO	L1a [F'] as possible L3 is neutralised. L1a [G'] as a possible L3 is neutralised, but another operation performed: see S②, nationality represented

Table 8: Main operation in IB-S: Standard interlingual translation

As in the German dubbed version, IB-S substitutes L1a with L2a S①. The characters' nationality can be identified thanks to extralinguistic hints and narrative comments, e.g. "soldados americanos judíos" (Aldo Raine, *IB-S*: 00:20:49) or "la estrella alemana trabaja para Inglaterra" (Archie Hicox, *IB-S*: 01:06:19). Comments on the ability to speak English are consequently changed, as seen in the analysis of scenes 1, 4, 5 and 6. L1a [G'] as a possible L3 is neutralised, but another operation is performed that meets a different criterion, namely the German nationality of a character (operation S②), a highly interesting case to look at. Analogous to the concept of a third language that is supposedly spoken, represented through another language (L3R; L1 for the ST, or L2 for the TT),



mentioned in [chapter 1.3](#), the concept of a represented nationality (L3-NR) can be observed, hence characters speaking the TL with a specific accent of their national language, regardless of the language they are actually speaking in IB-ST. This is the case for the German characters in IB-S. In this regard, the almost accent-free English of Sergeant Werner Rachtmann in the second chapter becomes Spanish with a very strong German accent in IB-S, as well as both the native German of Bridget von Hammersmark in the tavern scene and her German-accented English when talking to Aldo Raine. This concept even applies for the French speaking Frederick Zoller, whose slightly accented French turns into Spanish with a strong German accent. The Spanish audience is generally highly familiar with the concept of foreign characters speaking with a foreign accent, as it is easy to convey. One might argue that, regarding the increasing popularity of Daniel Brühl among the Spanish audience –due to movies such as *Salvador (Puig Antich)* (Manuel Hueriga 2006) or *Eva* (Kike Maíllo 2011)–, it could come along rather strange that he dubs himself with a German accent (again a question of general voice consistency).

So far, the applicability of [table 1](#) and [table 2](#) has been rather unproblematic, but in this very specific case, a look at how [table 2](#) can actually be applied shall be provided:

substitute $L3^{ST} \Rightarrow L2$ , (when $L3^{ST} \neq L2$ )	$\emptyset$  ( $L3^{TT}=L2$ )	lost	L3 invisibility, or L3 quality conveyed through some L2 strategy (e.g. talked about). Standardization, with or without compensation.
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**Table 9:** Fragment of [table 2](#): theoretical operations for L3ST segments (borrowed from CORRIUS and ZABALBEASCOA 2011: 126)

Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
<b>S②</b> L1a [GN] L1b [GN] $\Rightarrow$ L2a [G'] L1c [GN]                substituted	$\emptyset$ (L1a [GN] L1b [GN] L1c [GN] = L2a [G'])	lost	nationality conveyed: L3-NR-G created  does not hold true for all characters and suspension of disbelief is required

**Table 10:** Operations for L1a, L1b and L1c spoken by most of the German characters [GN] in IB-S

The theoretical operation carried out is a substitution of several L3s (in our case denoted L1a, L1b and L1c, due to their frequency) by the main language L2a of the TT. All L3s are different from L2a:  $L3s \neq L2a$ . The segment of a third language is considered as not present  $\emptyset$ , and the status of third languages ( $L2b/L2c/L3^{TT}$  status) as lost, since L3-NR-G does not represent any of the three languages but rather a nationality. For the sake of simplicity, these operations are regarded as one, since the result of all three is the same.

Operations S③ and S④ show that not all characters of German nationality speak L2a [G'] in IB-S. The soundtrack is left undubbed for all interventions of Hitler, Goebbels and short interventions by other German officers (such as at the café scene with Zoller and Shosanna), and, as a matter of fact, several interventions by Hans Landa. But why does Hans Landa speak accent-free<sup>23</sup> Spanish? Is this due to his role as a polyglot? Here, one can only so much as speculate and make suppositions. Not providing him with a German accent is probably an instrument of character portrayal, as in IB-S Landa speaks fluent Spanish, very good Italian, slightly Spanish-accented French and fluent German (undubbed). Two German sentences are actually dubbed over with German by voice actor Pep Antón Muñoz when Landa interrogates Utivich and Raine: “Sie können wegtreten!” [you may leave] (Hans Landa, *IB-S*: 01:59:16) and “Bleiben Sie am Posten draußen!” [stay alert outside] (*ibid.*: 01:59:20). The strong accent is clearly audible at this point. Wilhelm Wicki on his part speaks accent-free Spanish in the interpreter scene, but German-accented Spanish in the tavern scene, in which his interactions are although rather short. This contradicts the possible motivations (representing nationality) of operation S②. Operation S③, the substitution of German with Spanish, is therefore only carried out for two characters: Wicki and Landa. As mentioned, for Wilhelm Wicki German is also substituted S② by German-accented Spanish L1b  $\Rightarrow$  L2a [GN].

<sup>23</sup> This merely refers to a German accent, as one can actually hear the Catalan accent of voice actor Pep Antón Muñoz, the Spanish voice of Hugh Grant and James Stewart, to name but a few. In Catalonia he is well-known for the local TV3 series *Nissaga de poder* (Xavier Berraondo and Jordi Frades 1996-1998) and *El Cor de la Ciutat* (Lluís Arcarazo et al. 2000-2009).

Operation		L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
S③	⇒ L2a substituted	∅	lost	Operation only carried out for two characters. In one case this contradicts the possible motivations for operation S②.
S④	L1b ⇒ L2b repeated (L1b ≠ L2a)	L1b = L2b	kept (L2b)	Potential further L3 <sup>TT</sup> created (rather unintentional): L2b [S'] Voice inconsistency, as L1b both dubbed and undubbed

Table 11: Further operations for L1b in IB-S

We should mention that L1b was equally repeated in the interpreter scene, although in this case not left undubbed, but rather German dubbed over with German. This is proof of either a technical constraint or of prioritising voice consistency; as both Wicki's English (operation S①) and German (operation S④) interventions were dubbed. Wicki's Spanish voice actor Ricky Coello, known as the Spanish voice of Jackie Chan, has a very strong accent in German, which is contradicting considering his character is a "judío austríaco" (Aldo Raine, *IB-S*: 00:26:44). On the other hand, this is no bigger problem, as the vast majority of the Spanish audience would not notice his accent.

Operation		L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
S⑤	⇒ L2a substituted  L1c	∅	lost	L3 invisibility  Narrative contradiction first chapter-last chapter
S⑥	⇒ L2c repeated (L1c ≠ L2a)	L1c = L2c	kept (L2c)	Voice actor’s ability of speaking L2c ≠ actor’s ability of speaking L1c

Table 12: Further operations for L1c in IB-S

French L1c was both substituted S⑤ and repeated S⑥. Shosanna, Marcel and Goebbels' interpreter Francesca Mondini speak an unmarked Spanish in IB-S. Curiously, and in contrast to what happened in IB-G, Perrier LaPadite's French accent L1a [F'] was neutralised, as his voice actor Carlos Di Blasi speaks in an accent-free Spanish L2a which results in LaPadite having a linguistic advantage over Landa. This reverses the influence of language agility on narration,

described in section 3.6. The substitution S<sup>5</sup> of Spanish L2a for French L1c has another effect: it contradicts the narrative of the movie. Shosanna's family, hidden under the floorboards of LaPadite's farmhouse is not able to follow the conversation between the French farmer and the German officer (Spanish in IB-S), but Shosanna later on speaks a fluent, accent-free Spanish when she lives in Paris. Additionally, Hans Landa's comment on them not understanding what he said is left unchanged and he says: "Como no he oído ningún ruido, supongo que no entienden lo que decimos, ¿cierto?" (Hans Landa, *IB-S*: 00:18:16), and as a consequence "Pues, volveremos al francés..." (*ibid.*: 00:18:25).

Referring back to the question of why Hans Landa does not speak with a German accent and considering that Perrier LaPadite does not speak with a French accent either, nor any of the other French characters, an important claim shall be made. Analogous to the statement regarding character comprehension and audience comprehension (section 3.6), it can be argued that the audience is assumed to identify with the characters that speak their native language, in case of IB-S accent-free Spanish L2a. Taking into consideration Lippi-Green's statement about characters with bad intentions speaking British English or with a foreign accent (1997: 79-104), it could be hypothesised about a possible 'bad intentions represented' as well, instead of considering German-accented Spanish a concept of represented nationality. This would however contradict some of the *Basterds* or von Hammersmark speaking with a German accent and likewise one could argue that those characters with really bad intentions were left undubbed. Nevertheless, the Spanish audience automatically sides with the accent-free characters and dissociates from the 'other'. The audience thus sides with the French, British and American characters. Hans Landa, all his bad intentions aside, has after all the sympathy of the audience for being a simply fascinating character. Frederick Zoller, on the other hand, is a person that is rather disagreeable. Language, or accent choice, thus supports the relationship between audience and characters.

Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
S⑦ L3 <sup>ST</sup> ⇒ L3 <sup>TT</sup> repeated (L3 <sup>ST</sup> ≠ L2)	L3 <sup>TT</sup> = L3 <sup>ST</sup>	kept	L3 <sup>ST</sup> is more familiar to L2a speakers than L1a speakers and is thus probably better understood.

Table 13: Operation for L3<sup>ST</sup> in IB-S

Italian as L3<sup>ST</sup> is repeated S⑦ and the L3<sup>TT</sup> status is kept. Italian L3<sup>ST</sup> varies in degree of how familiar it is to L1 and L2, and its function and connotation might slightly change. In IB-S, Italian is probably better understood by the Spanish audience (and characters speaking L2a) than by the English audience (and characters speaking L2a).

Regarding the possible L3s, it has already been mentioned that Perrier LaPadite's French accent is not kept L1a [F'] ⇒ L2a (operation S⑧). The Spanish voice actor could have adopted a French accent, but this would have been contrary to the concept of not providing the other French characters with accents. Hypothetically, if they spoke L2a [F'], one would probably hear a whole mixture of accents throughout the movie, considering all German characters speak L2a [G']. Besides, the intended German accent does actually sometimes sound like a French accent, for example when Sergeant Rachtmann says "no espererá que revele información que ponga vidas alemanas en peligro" (Sgt. Rachtmann, *IB-S*: 00:30:05). The language ability of voice actors can thus be regarded as a translation (dubbing) constraint as well.

As regards the varieties of English, L1a [SE'] is neutralised (operation S⑨), as it is substituted by unmarked L2a. Brad Pitt is dubbed by his usual voice Daniel García, who also dubs Christian Slater, Robert Downey Jr. and Ewan McGregor. Few changes in lexical choice can be noticed and expressions that are already present in IB-ST are rendered accordingly. L1a [BE'] can, on the other hand, be regarded as marked in some instances (operation S⑩), as the register in IB-S slightly shifts, for example when Hicox says "Make it yourself like a good chap, will you?" and it becomes "Tenga la bondad de preparárselo, ¿quiere?" (*IB-ST* and *IB-S*: 01:02:12). The expression *be a good chap/fellow* is certainly a distinct register from *tener la bondad de hacer algo*, which is more

formal. The *Concise Oxford English Dictionary* describes ‘chap’ as an informal, colloquial expression, chiefly applied to a young man. When General Fenech addresses Hicox as a ‘chap’, it also tells us something about their relation, as Fenech is a person of authority and Hicox may only address him as “Sir” (Archie Hicox, *IB-ST*: 01:01:58). *Tener la bondad de hacer algo* [rather: to be so kind as to do sth., to be good enough to do sth.] rather reverses their relation, as it is an expression that Hicox could use to address Fenech, but not necessarily vice versa. The impression of a higher register of the British characters is certainly supported by the formal use of *Usted*, but, unlike in *IB-G*, Aldo Raine addresses Archie Hicox before the tavern scene formally, which contradicts his rather haughty personality. It was certainly intended to compensate for the accent but through voice and intonation rather than a clear and obvious lexical choice or speech register. Ed Fenech’s Spanish dubbing voice was chosen carefully and he comes across as a very kind and polite person. Also noteworthy is Churchill’s voice that fits his mumbling tone in *IB-ST*.

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
S <sup>8</sup>	L1a [F’] ⇒ L2a	∅	lost	foreign accent not conveyed, stronger identification of TT audience with character
S <sup>9</sup>	L1a [SE’] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, no clear proof of compensation, speech style partly conveyed through voice (pronunciation)
S <sup>10</sup>	L1a [BE’] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, possible intended compensation through register and voice

Table 14: Further operations for potential L3s in *IB-S*

4.1.3. *Bastardi senza gloria* (IB-I)

The operations for L1a, L1b, L1c and L3<sup>ST</sup> segments and possible further L3 in IB-I are summed up in this section.

Operation		L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
I 1	L1a ⇔ L2a substituted	∅	NO	L1a [G'] and L1a [F'] as possible L3s were recognised and conveyed, see I 6 and I 7

Table 15: Main operation in IB-I: Standard interlingual translation

The Italian dubbed version (IB-I) substitutes L1a with L2a (operation I 1). All extralinguistic hints, narrative comments and explanations on the characters nationality are kept (British, American, etc.). Comments on the ability of someone to speak English are mostly changed (see scenes 4, 5 and 6) with one exception (scene 1).

Operation		L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
I ②	L1b ⇨ L2b repeated (L1b ≠ L2a)	L1b = L2b	kept (L2b)	Voice inconsistency when L2b speaker also speaks L2a
I ③	⇨ L2a substituted L1c	∅	lost	L3 invisibility Narrative contradiction first chapter-last chapter
I ④	⇨ L2c repeated (L1c ≠ L2a)	L1c = L2c	kept (L2c)	Narrative comment on language is left unchanged and discrepancy could be perceived
I ⑤	L3 <sup>ST</sup> ⇨ L3 <sup>TT</sup> substituted (L3 <sup>ST</sup> = L2a)	L3 <sup>ST</sup> ⇨ L3 <sup>ST</sup> [SI']	kept (L3 <sup>TT</sup> )	Suspension of disbelief required; visual constraints

Table 16: Operations for L1b, L1c and L3ST in IB-I

German (L1b) is repeated I 2 L1b = L2b and at almost all instances left undubbed. Alessandro Budroni, the voice actor of Wilhelm Wicki, dubs the German parts in the interpreter scene, probably in favour of voice consistency. He is fluent and accent-free in both languages. In the tavern scene, which is for the most part left undubbed, one can however hear Gedeon Burkhardt's voice. Since

the German-speaking characters interact much with the English-speaking characters, voice consistency is an overall issue and dubbing voices were chosen carefully in order to match the actors' voices.

French (L1c) is both substituted **I③** and repeated **I④**. By substituting both English (L1a) and French (L1c) with Italian (L2a), the narrative is slightly contradicted when Shosanna cannot understand Landa and LaPadite (L1a  $\Rightarrow$  L2a) in the first scene but later on (four narrative years) speaks Italian (L1c  $\Rightarrow$  L2a) as her native language. Landa's narrative comment on her and her family not understanding what they said was left unaltered: "Immagino che pure ascoltando non abbiano capito quello che ci siamo detti" [I imagine, although listening, they could not understand what we were saying] (Hans Landa, *IB-I*: 00:18:15). In *IB-I*, the audience linguistically sides with the American, British and French characters, as they speak unmarked L2a (although Zoller speaks accent-free Italian, contrary to German-accented Spanish in *IB-S*).

Italian (L3<sup>ST</sup>) was substituted **I⑤** by a variety of Italian, namely Sicilian (L3<sup>TT</sup>). The constraints that probably led to this decision and what sort of effect the solution has are described in the analysis of scene 9.

Regarding of possible L3 patters, foreign accents are partly kept anyway. Perrier LaPadite's French accent in English is kept to a similar degree in Italian L1a [F']  $\Rightarrow$  L2a [F'], particularly audible when he says "abbiamo sentito" (Perrier LaPadite, *IB-I*: 00:10:10) and in the subsequent conversation about the Dreyfus family (operation **I⑥**). Another possible operation for L1a [G'] can be observed, as Bridget von Hammersmark speaks Italian with a marked German accent (01:35:20) L1a [G']  $\Rightarrow$  L2a [G'] (operation **I⑦**). The same holds true for Rachtmann (*IB-I*: 00:30:06), Wilhelm (*ibid.*: 01:30:22), Hellstrom (01:28:43), and Stiglitz (*ibid.*: 01:07:23). The German accent in English was thus recognised and conveyed, in some instances to a greater or lesser degree than it was actually present in *IB-ST*. The three remaining native German speakers who interact with the native English speakers are either almost or completely accent-free (Landa or Wicki respectively), or do not speak English ( $\Rightarrow$ Italian) at all and need an interpreter (Butz). L1c [G'] is neutralised, as all



French dialogues are dubbed into accent-free Italian (operation I①), or left unchanged, as the beginning of the opening scene. L1a [SE'] is neutralised as it is substituted by L2a (operation I⑧) and Sandro Acerbo, Brad Pitt's Italian voice actor merely conveys the accent via intonation. The same holds true for L1a [BE'], as one can merely interpret intonation and voice timbre (here too, a very soft voice was chosen for Ed Fenech) as some form of conveying the RP accent (operation I⑨).

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
I⑥	L1a [F'] ⇒ L2a [F'] substituted	∅	kept	foreign accent conveyed to a similar degree ([F'] and L3 status kept)
I⑦	L1a [G'] ⇒ L2a [G'] substituted	∅	kept	foreign accent conveyed to a similar degree ([G'] and L3 status kept)
I⑧	L1a [SE'] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, partly conveyed through intonation
I⑨	L1a [BE'] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, partly conveyed through intonation and voice

Table 17: Further operations for potential L3s in IB-I

#### 4.2. Analysis I: commentary of selected scenes

The full transcripts of the commented scenes can be found in the appendix. The term *scene* does not refer to entire scenes of the movie but to any of the ten examples under study, regardless of length.

##### Scene 1. *Un anglais tout à fait correct* (narrative comment and code-switching)

In the interrogation scene with Hans Landa and Perrier LaPadite, translators face several constraints: (i) the presence of two languages and code-switching, (ii) the narrative comment about language, and (iii) the functions of the code-switching. As for (i), all dubbed versions decide to repeat French (L1c) and substitute English (L1a), which is the main operation in all TTs. When (ii) Landa thus comments on having exhausted the extent of his French (Hans Landa, *IB-ST*: 00:06:52), the narrative comment works in all TTs, as French is repeated in this scene, but the narrative comment on LaPadite's English does not hold true anymore, since he speaks German, Spanish or Italian respectively. IB-G dubs French over with French to change the narrative comment “vous parlez un anglais tout à fait correct” a “vous parlez un allemand tout à fait correct” (Hans Landa, *IB-ST* and *IB-G*: 00:07:03). IB-S avoids this by switching into Spanish before Landa comments on his French and changes the remark into “usted se defiende correctamente en otros idiomas” (*IB-S*: 00:07:03). IB-I leaves the French part unchanged and then switches into Italian, which results in an incongruence, at least if assuming that the Italian audience has only few or zero knowledge of French. Interestingly, the desired interpretation of the utterances is supported by the provided subtitles. Although this study does not concentrate on subtitling, nor compares dubbed and subtitled versions, their effect in this scene cannot be ignored.

	<i>However, I understand you speak English quite well, don't you?</i>	[...] I ask your permission to switch to English [...]
Dialogue Transcript	Cependant, je crois savoir que vous parlez un anglais tout à fait correct, n'est-ce pas?	[...] je vous demande la permission de passer à l'anglais [...]
	<i>I know you travelled and speak other languages.</i>	[...] I ask your permission to switch languages [...]
Subtitles	So che ha viaggiato e che parla altre lingue.	[...] le chiedo il permesso di cambiare lingua [...]

**Table 18:** IB-I subtitles supporting the desired interpretation of the French utterances



**Image 5:** Italian subtitles supporting the desired interpretation of the scene (*IB-I*: 00:07:05)



**Image 6:** Italian subtitles supporting the desired interpretation of the scene (*IB-I*: 00:07:14)

This example contradicts subtitles being “transcriptions of film or TV dialogue” (GOTTLIEB 2009: 244), as such a change in meaning is not necessarily regarded a transcription.

As for (iii) the general functions of languages in this scene, one might argue that Hans Landa’s linguistic power, his almost effortless switches between French, English, German and Italian, which are of vital importance to his character<sup>24</sup>, are partly lost in *IB-G*, since it does not come as a surprise that a German Nazi officer speaks better German than a French farmer. In *IB-S* and *IB-I* there is a narrative incoherence as the Dreyfus family are not able to understand the conversation but the respective language (Spanish or Italian) is Shosanna’s native language four narrative years later.

Scene 2. *Souviens-toi, en anglais.*  
(narrative comment)

The second narrative comment on language by a French speaker is made by Marcel when he and Shosanna shoot a movie scene to manipulate Goebbels’ premiere of *Stolz der Nation*. *IB-G*, again, has this part dubbed over with French by actor Jacky Ido himself and changes the reference from “*Souviens-toi, en anglais*” [Remember, in English] to “*Souviens-toi, en allemand*” (Marcel, *IB-ST* and *IB-G*: 01:42:55). *IB-S* and *IB-I* both opt for dubbing French into Spanish and Italian and eliminate the language reference: “¡Mantén esa expresión!” and “Ricordi cosa dire?” [Remember what to say?] (Marcel, *IB-S* and *IB-I*: 01:42:55).

<sup>24</sup> “Er bewegt sich zwischen den Kulturen. Deswegen ist die Mehrsprachigkeit wichtig. Das ist keine Marotte, sondern ganz essenziell wichtig für die Figur, dass Landa in vielen Sprachen redet.” (WEIXLBAUMER 27/07/09)

Scene 3. *Go out speaking the King's*  
(narrative comment and code-switching)

Archie Hicox comments on the use of the English language (precisely British English) in the tavern scene as some sort of a last wish, after Major Hellstrom figured out his true identity, switching from German to English. He refers both to his nationality and to his native language performing code-switching at the same time. Since English is replaced by the respective language of reference in all three TTs, the comment on the language at least has to be changed. Since nationalities were overtly conveyed, two TTs (IB-G and IB-I) intended to maintain the reference to his nationality. The German dubbed version renders “I hope you don’t mind if I go out speaking the King’s” (Archie Hicox, *IB-ST*: 01:28:01) with “[...] würde ich als Offizier Seiner Majestät den Scotch gerne noch austrinken” [as an officer of Your Majesty I would like to finish the scotch first] and thereby refers to what the audience sees a few moments later (after he could light a cigarette):



**Image 7:** Archie Hicox drinking his last scotch (*IB-ST*: 01:28:17)

IB-S refers to the visual as well but does not render the reference to his nationality, as Hicox’ utterance becomes “[...] no le importará que antes apure mi copa” (*IB-S*: 01:28:01). IB-I opts for the opposite (conveying the comment on his nationality but not referring to the visual) and renders as follows: “[...] preferisco uscire di scena come suddito di Sua Maestà” [I prefer to go out as a subject of your majesty] (*IB-I*: 01:28:01).

Scene 4. *You know what 'sit down' means, Werner?*

(narrative comment)

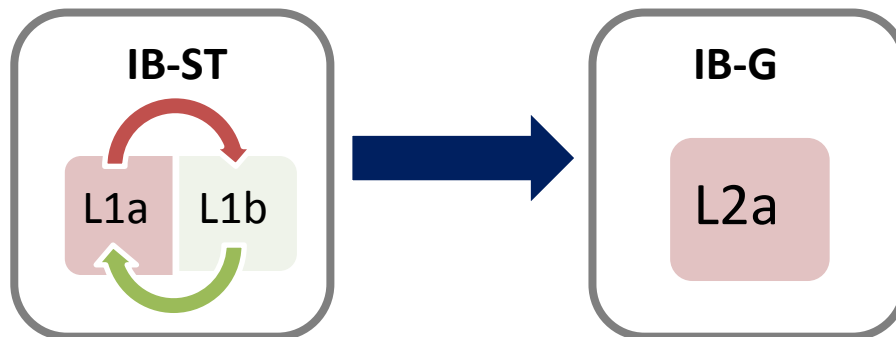
Another reference to the English language is made when Aldo Raine meets Sergeant Werner Rachtmann and asks him whether he knows what 'sit down' means and whether he speaks English or not, in order to ask either Wilhelm Wicki or Hugo Stiglitz for help. IB-G meets a challenge in this scene, as there is no more linguistic barrier between the English-speaking and the German-speaking characters. Consequently, utterances are partly changed, as "You know what 'sit down' means, Werner?" becomes "Hast du schon mal auf dem Boden gesessen, Werner?" [Have you ever sitten on the ground, Werner?] (Aldo Raine, *IB-ST* and *IB-G*: 00:26:32). When asking "How's your English, Werner?", IB-G renders "Schön, dass du da bist, Werner" [Good you are here, Werner] (*IB-ST* and *IB-G*: 00:26:39) and when Aldo Raine says that there are "a couple of fellows who can translate", the German dubbed version opts for a simple "Ich will dir hier nämlich mal ein paar Leute vorstellen" [I would like to introduce you to a couple of fellows over here] (*IB-ST* and *IB-G*: 00:26:41). IB-S and IB-I had no need to change the utterances, merely when Aldo refers to the English language itself and they thus opted for two different solutions: "¿Te defiendes en mi idioma?" (*IB-S*: 00:26:39) and "Vuoi parlare in tedesco, Werner?" [Do you want to speak German, Werner?] (*IB-I*: 00:26:39).

Scene 5. *English? – Nein.*

(narrative comment and intertextual translation)

The interpreter scene between Aldo Raine, Wilhelm Wicki and Private Butz is an interesting case to look at, in particular in IB-G, since it includes a situation of intratextual translation (ZABALBEASCOA 2012) between the American and German-speaking characters. In dubbing, if L3<sup>ST</sup> coincides with L2 and is repeated L3<sup>ST</sup> = L3<sup>TT</sup>/L2, intratextual translation is no longer required. In IB-G, there was consequently no need for Wilhelm Wicki to repeat Aldo Raine's utterances. This was resolved by providing Aldo Raine with additional lines, mainly ironic comments. The very first

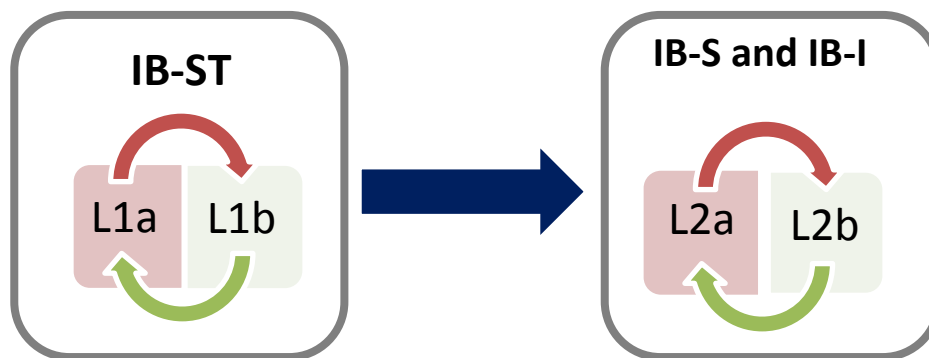
question “English?” and Butz’s answer “Nein” were rendered in an entirely different sense: “Hast du Schiss? – Ja” [Are you shitting your pants? – Yes] (*IB-ST* and *IB-G*: 00:33:56).



**Figure 2:** *metatranslation*: translating intratextual translation  $IB-ST \Rightarrow IB-G$  (adapted from ZABALBEASCOA 2011)

In the following conversation, “Ask him if he wants to live” becomes “Ich brauch dich zum Händchenhalten” [I need you to hold hands] (Aldo Raine, *IB-ST* and *IB-G*: 00:34:03), “Tell him to point out on this map the German position” renders “Da will sich wohl einer um das Baseballmatch drücken” [Seems like someone is ducking out of the baseball match] (*ibid.*: 00:34:08) and “Ask him how many Germans” becomes “Wir können ihm aber auch die Eier abschneiden” [We could cut his testicles instead] (*ibid.*: 00:34:15). When Wilhelm Wicki interprets one of Butz’s answers for Aldo Raine, his utterance “Around about twelve” is changed likewise to “Er will seine Eier behalten” [He wants to keep his testicles] (Wilhelm Wicki, *IB-ST* and *IB-G*: 00:34:19). Interesting in this scene is the camera movement, rapidly switching from one character to another, which visually supports a scene of intertextual translation. After a short scene that shows Hitler’s conversation with Private Butz, intertextual translation continues (appendix [scene 5](#), transcript 00:35:10 – 00:36:01) and *IB-G* continues adding sarcastic comments, towards the end rather from Wicki than Raine, since too many of these comments would make him seem somewhat stupid (and stretch the character’s credibility). As soon as Wilhelm Wicki is off camera, there is no need to provide him with additional lines and “He’s going to hug his mother” is consequently rendered “Ooooooh!” (*IB-ST* and *IB-G*: 00:35:19).

Since in IB-S and IB-I L1b does not coincide with L2a, no such problem had to be solved and the situation is rendered accordingly, leaving Butz's interventions undubbed. As mentioned in [scene 1](#), as well as in sections [4.1.2](#) and [4.1.3](#), voice consistency and the language ability of voice actors play an important role in dubbing a situation of intertextual translation.



**Figure 3:** *metatranslation*: translating intratextual translation IB-ST  $\Rightarrow$  IB-S/IB-I (adapted from ZABALBEASCOA 2011)

Scene 6. *Speak English pretty good for a German.*  
(narrative comment on non-native language)

Another reference to the English language and to multilingual ability is made at the end of the tavern scene, after the gunfight, when Aldo Raine tells Sergeant Wilhelm that he “speak[s] English pretty good for a German” (*IB-ST*: 01:29:38). IB-G and IB-S both avoid this reference to language and (similar to what happens with Hicox’ comment in [scene 3](#)) refer to the visual, commenting on his abilities as a gunman: “Für einen Deutschen schießt du ziemlich gut” and “Disparas bastante bien para ser alemán” [both: You shoot pretty good for a German] (*IB-G* and *IB-S*: 01:29:38). IB-I generalises and uses “la nostra lingua” [our language] instead of “English” as a reference.

Scene 7. *What’s that American expression?*  
(narrative comment on culture and code-switching)

Towards the end of the movie, when Hans Landa speaks with Bridget von Hammersmark in private, dubbing directors had to deal with a short instance of code-switching, when Hans Landa switches to English for one sentence whereas the rest of the conversation is held in German.

Moreover, Landa makes reference to an “American expression” (*IB-ST*: 01:55:28). *IB-G* changes this reference to a particular one of the German culture and renders “Wie heißt es bei Aschenputtel [...]?” [How does it say in Cinderella?], whereas *IB-S* and *IB-I* generalise with “¿Cómo es esa expresión?” and “Com’è quel modo di dire?” [What is that common saying?].

Neither *IB-G* nor *IB-S* face a problem with the code-switching, since no language change is required. *IB-I*, on the other hand, repeats German and thus has to dub a single sentence which is a challenge regarding voice consistency.

Scene 8. *Ein sehr ungewöhnlicher Akzent*  
(narrative comment and non-native language)

In the tavern scene it all comes down to Hiccox’ ability to speak accent-free German. In *IB-G* he automatically speaks accent-free German and the comment by Sergeant Wilhelm on his “*ungewöhnlicher Akzent*” [unusual accent] is changed into “*ungewöhnliche Art zu reden*” [unusual way of speaking] (*IB-ST* and *IB-G*: 01:15:45). Likewise, Major Hellstrom’s comment was changed from “[...] habe auch ich ein sehr genaues Ohr für Akzente” [I too have an acute ear for accents] to “[...] ist auch mir aufgefallen, dass Sie sehr ungewöhnlich sprechen” [I too noticed that you speak unusually] (*IB-ST* and *IB-G*: 01:16:46). The actual unusual speaking in *IB-G* is a short instance of unusual stressing on the word “*zurückkehren*” [return] (*IB-G*: 01:15:37). *IB-S* faces a different challenge in this scene. Since all characters of German nationality speak Spanish with a German accent and all English-speaking characters speak accent-free Spanish, the unusual way of speaking is the theoretically ‘correct’ one. Similar to *IB-G*, the accent is rendered through an instance of unusual stressing on the word “*oficiales*” (*IB-S*: 01:15:29). Nevertheless, Wilhelm’s comment still refers to an accent: “*su acento es muy peculiar*” (*ibid.*: 01:16:46). *IB-I* leaves the scene undubbed. The Italian audience is therefore in a similar situation as the English-speaking audience; both cannot necessarily hear Hiccox’ accent in German and need the subtitles in order to understand the scene.



Scene 9. *E come si chiama Lei?*

(narrative comment and non-native language ability)

The scene in which Aldo Raine, Donny Donowitz and Omar Ulmer pretend to be von Hammermark's Italian escort and cameramen is –although the entire movie has its comical elements– the scene that is described as the funniest of all. A look at the responsible elements for humour should therefore give an insight into the translation of this scene. What is it that makes this scene so funny? Most notably, humour in this scene targets stereotypes. (i) The general stereotype of Americans not speaking any other language than English; and (ii) the Italian stereotype, which is ridiculed visually (typical hand movement) and linguistically (the for English speakers exaggerated melodic pronunciation). Another victim in this scene is (iii) Aldo Raine himself, who says in the previous scene (see [scene 10](#)) that he is the one who speaks most Italian but turns out to be the one who knows it the least, and Omar whom he tells to “just keep [his] fucking mouth shut” (Aldo Raine, *IB-ST*: 01:39:33) actually performs best. Highly supporting are their facial expressions, especially when Landa literally dismantles them with his language agility. In translation, it is essential to look at how important these elements are and whether or not they could be replaced but still have the same effect. Could Aldo and his friends simply pose as Spaniards? Historical setting and storyline definitely are a constraint and few alternatives seem plausible. Considering the visual constraints this becomes even more complicated.



**Image 8 and Image 9:** Lip movement and stereotypical hand movement as visual constraints (01:49:47 and 01:48:46)

IB-G opts for repeating Italian and only a few changes are made, namely in pronunciation and accent, as American-accented Italian naturally becomes German-accented Italian. The same is the case in IB-S, which also repeats Italian and therefore features Spanish-accented Italian. IB-S additionally changes the narrative comment of von Hammersmark, as German (L1b) is substituted by Spanish (L2a) and “Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht” [I fear that none of them speaks a single word of German] becomes “Los pobres no se enteran de nada, es la primera vez que vienen a París” (Bridget v. Hammersmark, *IB-ST* and *IB-S*: 01:48:25). As far as the victims in this scene are concerned, both TCs share the same sort of stereotype and connected humour. IB-I has a real challenge to take on in this scene, as  $L3^{ST} = L2a$  and, due to visual and narrative (historical) constraints, opts for substituting  $L3^{ST}$  with a regional variety of L2a, namely Sicilian. The victims in IB-I are (i) the three *Basterds*, because they do not know how to speak with a Sicilian accent, (ii) Sicilians, because their accent is regarded rather funny in Northern regions and (iii) Omar, because he cannot even pretend to be Sicilian and tries to pose as Neapolitan instead. Typical expressions from Sicily and Southern Italy in general are used in order to produce humour, such as “Baciamo le mani” [*lit.*: We kiss hands/*old*: your servant] (Aldo Raine, *IB-I*: 01:48:53), or “mizzica” [*interj.*: Holy cow!] (*ibid.*: 01:49:09). A typical grammatical feature of Sicilian or Southern Italian also appears when Aldo says “indovinò” (*ibid.*: 01:49:15), the third person singular of *indovinare* [to guess] in *passato remoto*, a past tense that is normally used in literature and only used in spoken language in the South. The victims of humour in IB-I change and a considerable part of the TT audience is probably excluded, as for South Italians this scene might not be that funny (and it is questionable whether this is the case for Northerners). Nevertheless, the scene has a comic effect in IB-I. Probably, the stereotype of Italian dubbed versions that resort to regional varieties, and the way how this is done, causes a humorous effect in this scene as well. Additionally, one could establish parallels between the speaking of the *Basterds* and the accent of *Stanlio e Ollio*, or interpret the exaggerated pronunciation (even more than in IB-ST) of “Stretto”<sup>25</sup>

<sup>25</sup> He actually first pronounces *Stretto* as *Stritto*, which is the Sicilian local pronunciation.

di Messina” (Donny Donowitz, *IB-I*: 01:49:48) as resembling the Italian in *Super Mario Brothers* (see “Traduttori” 2011). This is just a speculation and there is no aim to read intentions into the TT, as the individual perception and interpretation of this scene probably varies greatly. However, one problem is although obvious: a key element of this scene in IB-ST is that the *Basterds* cannot understand Landa (the audience does, thanks to the provided subtitles). In IB-I they are certainly able to understand him and the expressions on their faces become inexplicable, as does their reaction.

Scene 10. *We both speak a little Italian.*

(narrative comment on language and nationality)

Prior to the Italian scene, the ability of Americans to speak foreign languages is thematised, when von Hammersmark, Raine, Donowitz and Omar decide that they should pose as Italians in order to get into the film premiere inconspicuously. Von Hammersmark highly doubts that they could give a credible performance and asks “[...] can you Americans speak any other language than English?” (*IB-ST*: 01:38:36). Both the comments on nationality and on language change in IB-G when she says “Seid ihr Burschen eventuell eher dazu fähig euch zu verstellen?” [Are you fellows better at disguising yourselves?]. IB-S keeps the comment on nationality and simply omits the comment on the English language: “[...] ¿podéis los americanos hablar algún otro idioma?”. IB-I opts for a similar option than IB-G, although the comment on nationality was kept: “[...] voi americani sapete recitare un po’ meglio dei vostri amici” [Are you Americans better actors than your friends?]. The answer “we both speak a little Italian” (Donny Donowitz, *IB-ST*: 01:38:41) works just fine in IB-G and IB-S, but IB-I has to change the language reference and refers back to the verb *recitare* [to act] with “Siamo tutti un po’ attori” [We are all actors somehow]. Von Hammersmark’s subsequent remark about their accent being atrocious “With an atrocious accent, no doubt” becomes “Allora, fingetevi siciliani” [Well, pretend to be Sicilian then] (*IB-ST* and *IB-I*: 01:38:44). Raine’s comments on who speaks best Italian were changed accordingly, referring to who has been most to Sicily.

### 4.3. Analysis II: comparing three target texts

Comparing the three selected target texts, IB-S and IB-I are confronted with almost the same initial situation (in IB-S none of the L3s coincides with L2 and in IB-I only in a very short scene). Whereas IB-S opts for dubbing both German and French and merely leaves a few scenes undubbed, IB-I leaves German undubbed but substitutes French with Italian. IB-G, on the other hand, faces a different problem. By dubbing English, both the most frequent and the second most frequent language of the ST become the same language in the TT. French is then left entirely undubbed. The choice of whether to dub or not to dub the L3s was thus heavily restricted in IB-G, as any further substitution would have erased any linguistic hint of a multilingual movie almost entirely.

	IB-ST	IB-G	IB-S	IB-I
English	Language of reference	Dubbed into German	Dubbed into Spanish	Dubbed into Italian
French	Subtitled in English	Subtitled in German	Subtitled in Spanish/ Dubbed into Spanish	Dubbed into Italian/ Subtitled in Italian
German	Subtitled in English	∅ (L1b = L2a)	Subtitled in Spanish/ Dubbed into Spanish	Dubbed into Italian/ Subtitled in Italian
Italian	Subtitled in English	Subtitled in German	Subtitled in Spanish	∅ (L3 <sup>ST</sup> = L3 <sup>TT</sup> ) substituted by variety of L2a

**Table 19:** Summary and comparison of the main operations in IB-G, IB-S and IB-I (adapted from MINGANT 2010: 718)

Speculating about the overall function of Tarantino's movie, one might argue that the leitmotif of *Inglourious Basterds* is stereotypes. From a neurotic Hitler and a cocky but coward Goebbels, heroic and anxious German soldiers, to brave and courageous Jewish American soldiers led by a Southern 'badass' with a rather primitive attitude and so on and so forth. These stereotypes are all supported linguistically, whether it is the posh and sophisticated British, the ignorant Americans trying to speak Italian, or Raine's raw Southern drawl. The overall narrative stereotype is the war movie stereotype that Tarantino intends to end up with and ridicules in every scene (e.g. the expressions on the Basterds faces in Raine's introductory scene imitating heroic war heroes). This

overall function and overall perception of the movie is kept in all TTs, to a greater or lesser degree. The scene commentary has shown that in some parts, shifts in function or say in character perception can be detected in all TTs. Acceptability is reached through consistency and credibility, wherever more credible, the TT becomes more likely to be accepted.

As far as further L3s are concerned, all TTs have different priorities. IB-G obviously makes a great effort in distinguishing the British from the other English speakers through register, lexical and grammatical choice, as well as voice tone and intonation. The reasons for this are probably manifold and it would be interesting to look at further similar cases to describe a tendency. All three TTs pay high attention to voice texture and tone and wherever regional varieties are lost they are intended to be conveyed through intonation.

## 5. Concluding remarks

This master's thesis has demonstrated that a systematic study of TTs by means of applying a model for translation analysis can reveal many ways of rendering multilingual audiovisual texts. It has demonstrated the applicability of a theory and proven that even highly complex translation operations can be illustrated in order to describe TTs and to detect possible motivations behind the provided solutions. In some cases the terminology used (from DELABASTITA 1993) could be altered or adjusted. For example when a foreign accent is conveyed (such as L1a [F']  $\Rightarrow$  L2a [F']), is the L3 status then kept? And is L1a substituted or is the quality (accent) repeated? This and further case studies of its type could contribute to developing the theoretical model or further define and illustrate its terminology. It has been clearly demonstrated that traditional translation theories would not have brought us very far in this study, as *Inglourious Basterds* is a highly complex ST that includes many visual and narrative (historical) constraints. Whereas in other audiovisual source texts, for example in television comedy, a L3 connected with a stereotypical character could be substituted (whenever visual and contextual constraints permit it), translators of IB-ST are confronted with many types of restrictions. The historical context and the storyline do not allow to resort to other nationalities and languages, and visual constraints are present throughout the movie (from Nazi symbols to stereotypical hand movements, baseball bats, etc.). Moreover, as IB-ST is a truly multilingual movie, any translation decision for a specific scene automatically affects almost all of the other scenes of the movie. Very 'creative' choices in the translations would be highly inadequate and one has to stay true to the intended realism.

This study has further shown that more language varieties can be found than at first expected, and that each one of them may have a specific function. Although in *Inglourious Basterds* these varieties are of minor importance to the plot and rather serve to portray each character, they can, if neither identified nor regarded as important for the TT, change the TT audience's perception of a character. It would be interesting to compare this case study with further TTs of movies or television series that feature the same language varieties, and others, with similar or entirely

different functions. The translation of dialects and sociolects in contrast with each other could be further investigated in order to identify solution-types for the translation of regional varieties, as they are generally more difficult to convey than sociolects. Different target cultures could be contrasted with regard to prevailing norms and their nature.

Another interesting study would be the comparison of different movies of the same genre over time and thereby identify and demonstrate the changes in audiovisual STs that increasingly feature foreign languages (although, as mentioned, war movies are a special case), and to reveal shifts in solution-types, thereby describing changes in audiovisual translation, as Parini pointed out for dubbing practices in Italy (PARINI 2009).

We have furthermore described the case of L3<sup>ST</sup> and L2 coincidence which obviously provides interesting material for a translation study. One approach could be to detect different sociological restrictions as to the audience's acceptance of a TT when it comes to the use of foreign languages or different varieties of their native language.

Both the theory and the case study of this master's thesis have explained and demonstrated the complexity of audiovisual texts, the role and function of L3, and the importance of interdisciplinarity (translation studies, film studies, sociolinguistics, etc.). It has shown the vital importance of contextualising a translation, of looking behind translation solutions and taking sociohistorical contexts into account, as they can tell us much about translations and vice versa. As regards the dubbing of *Inglourious Basterds*, transformations and shifts are required and since language is one of the movie's themes, all TTs necessarily become sort of a different movie, adapted to each TC. The essential goal for translators was to make the TTs work and achieve the highest possible degree of acceptability. Dubbing itself merely serves to make the movie accessible to a broader audience and in this regard it can be said that anything *can* be dubbed, even *Inglourious Basterds*.

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<i>Duden Online</i>	< <a href="http://www.duden.de">http://www.duden.de</a> >
<i>Grande dizionario italiano dell'uso</i> (2003). Ideato e diretto da T. De Mauro. Torino: Utet.	
<i>Oxford Companion to the English Language</i>	< <a href="http://www.oxfordreference.com">http://www.oxfordreference.com</a> >
<i>The Phrase Finder</i>	< <a href="http://www.phrases.org.uk">http://www.phrases.org.uk</a> >

## Statistics and data resources

ASINC. Rivista in rete in italiano e in inglese di critica del doppiaggio.

<<http://www.asinc.it>>

Box Office Mojo

<<http://www.boxofficemojo.com>>

direct access: <<http://www.boxofficemojo.com/movies/?id=inglouriousbasterds.htm>>

El Doblaje

<<http://www.eldoblaje.com>>

Eurobarometer Data Service

<<http://www.gesis.org/eurobarometer>>

direct access: <[http://ec.europa.eu/public\\_opinion/archives/ebs/ebs\\_243\\_en.pdf](http://ec.europa.eu/public_opinion/archives/ebs/ebs_243_en.pdf)>

Filmförderanstalt (FFA)

<<http://www.ffa.de>>

direct access: <[http://www.ffa.de/downloads/publikationen/top\\_50\\_filme\\_2009.pdf](http://www.ffa.de/downloads/publikationen/top_50_filme_2009.pdf)>

Internet Movie Database (IMDB)

<<http://www.imdb.com>>

Istituto Nazionale di Statistica

<<http://www.istat.it>>

Mediabiz Database

<[www.mediabiz.de](http://www.mediabiz.de)>

direct access: <<http://www.mediabiz.de/film/firmen/programm/inglourious-basterds/87842>>

Ministerio de Educación, Cultura y Deporte (MCU)

<<http://www.mcu.es>>

direct access: <<http://www.mcu.es/cine/MC/CDC/Anio2009/CinePelículasExtranjeras.html>>

My Movies. Il Cinema Dalla Parte Del Pubblico

<<http://www.mymovies.it>>

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Statistische Abteilung der Spitzenorganisation der Filmwirtschaft e.V. (SPIO)

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Synchronkartei

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## 7. Audiovisual references

### Analysed movies

IB-ST: *Inglourious Basterds* (2009). Dir. Quentin Tarantino, Universal Pictures/The Weinstein Company.

IB-G: *Inglourious Basterds* (2009). Dir. Quentin Tarantino, Universal Pictures International/The Weinstein Company.

German dubbed Version: *Inglourious Basterds*, 2009.

IB-S: *Inglourious Basterds* (2009). Dir. Quentin Tarantino, Universal Pictures International/The Weinstein Company.

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*All Quiet on the Western Front* (1930). Dir. Lewis Milestone, Universal Pictures.

*Annie Hall* (1977). Dir. Woody Allen. Rollins-Joffe Productions.

*Babel* (2006). Dir. Alejandro González Iñárritu, Paramount Pictures.

*Battle Cry* (1955). Dir. Raoul Walsh, Warner Bros. Pictures.

*Bienvenue chez les Ch'tis* (2008). Dir. Danny Boon, Pathé Renn Productions *et al.*

*Blairwitch Project* (1999). Dir. Daniel Myrick and Eduardo Sánchez, Haxan Film.

*Butch Cassidy and the Sundance Kid* (1969). Dir. George Roy Hill, Twentieth Century Fox.

*Casablanca* (1942). Dir. Michael Curtiz, Warner Bros. Pictures.

*Cat People* (1982). Dir. Paul Schrader, RKO Pictures/Universal Pictures.

*Django Unchained* (forthcoming 2012). Dir. Quentin Tarantino, The Weinstein Company  
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*Fresh Prince of Bel Air* (1990-1996). Quincy Jones/Andy and Susan Borowitz,  
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Production.

*Slumdog Millionaire* (2008). Dir. Danny Boyle/Loveleen Tandan, Celador Films/Film 4.

*Snatch* (2000). Dir. Guy Ritchie, Columbia Pictures/SKA Films.

*Solino* (2002). Dir. Fatih Akin, Wüste Filmproduktion *et al.*

*Syriana* (2005). Dir. Stephen Gaghan, Warner Bros. Pictures.

*The Alamo* (1960). Dir. John Wayne, Batjac Productions/Alamo Company.

*The Big Bang Theory* (2007-ongoing). Chuck Lorre and Bill Prady, Chuck Lorre Productions/Warner Bros. Television.

*The Good, the Bad and the Ugly* (1966). Dir. Sergio Leone, Produzioni Europee Associate (PEA)/Arturo González Producciones Cinematográficas/Constantin Film Produktion.

*The Graduate* (1967). Dir. Mike Nichols, Lawrence Turman.

*The Hunt for Red October* (1990). Dir. John McTiernan, Paramount Pictures.

*The Nanny* (1993-1999). Fran Drescher/Peter Marc Jacobson, CBS *et al.*

*The Passion of the Christ* (2004). Dir. Mel Gibson, Icon Productions.

*The Simpsons* (1989-ongoing). Matt Groening *et al.*, Fox.

*To Kill A Mockingbird* (1962). Dir. Robert Mulligan, Universal International Pictures (UI)/Pakula-Mulligan/Brentwood Productions.

*Trainspotting* (1996). Dir. Danny Boyle, Channel Four Films (UK).

*True Romance* (1993). Dir. Tony Scott, Morgan Creek Productions.

*Where Eagles Dare* (1968). Dir. Brian G. Hutton, Metro-Goldwyn-Mayer (MGM)/Winkast Film Productions.

Departament de Traducció i Ciències del Llenguatge

# *Excuse me, but your accent is very unusual*

The complexity of establishing third languages in  
*Inglourious Basterds*  
Applying a model of translation analysis to dubbing

– Master's Thesis –

## Appendix

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## Table of contents (appendix)

1.	Scene transcripts.....	i
	Scene 1. <i>Un anglais tout à fait correct</i> .....	i
	Scene 2. <i>Souviens-toi, en anglais.</i> .....	ii
	Scene 3. <i>Go out speaking the King's</i> .....	iii
	Scene 4. <i>You know what 'sit down' means, Werner?</i> .....	iv
	Scene 5. <i>English? – Nein.</i> .....	v
	Scene 6. <i>Speak English pretty good for a German</i> .....	ix
	Scene 7. <i>What's that American expression?</i> .....	x
	Scene 8. <i>Ein sehr ungewöhnlicher Akzent</i> .....	xi
	Scene 9. <i>E come si chiama Lei?</i> .....	xiv
	Scene 10. <i>We both speak a little Italian.</i> .....	xviii
2.	Tables of operations .....	xx
2.1.	<i>Inglourious Basterds</i> (IB-G).....	xx
2.2.	<i>Malditos Bastardos</i> (IB-S).....	xxi
2.3.	<i>Bastardi senza gloria</i> (IB-I).....	xxii
3.	Characters and languages .....	xxiii
4.	Facts and figures.....	xxiv
4.1.	<i>Inglourious Basterds</i> (IB-G).....	xxiv
4.2.	<i>Malditos Bastardos</i> (IB-S).....	xxv
4.3.	<i>Bastardi senza gloria</i> (IB-I).....	xxvii
4.4.	Full cast.....	xxviii
5.	Excerpts from Tarantino's script.....	xxiv

## I. Transcript-specific abbreviations, colours and symbols

- [ ]: When foreign languages are used incorrectly (grammatical errors), a correction is provided in square brackets. In one case they are used to explain the short form of a word.
- ( ): When a word, part of a word, syllable, or vowel is whispered or ‘swallowed’, or inaudible for any reason, it is provided in parentheses.
- [AE’]: American accent
- [BE’]: British accent
- [F’]: French accent
- [FGN’]: Foreign accent (not obviously assignable to specific language)
- [G’]: German accent
- [S’]: Spanish accent
- [SE’]: Southern US accent
- Grey:** highlights used to mark the differences between source text (ST) and target text (TT).
- Yellow:** highlights used to mark errata or other unconventional uses of spelling, transcripts, etc. in the script<sup>26</sup>

### *Camera shots and angles*

- (OFF):** Off Camera: The character is off-camera but physically present in the scene and his voice can be heard. Since he does not appear in the frame, lip movement cannot be seen, which is interesting for translation, as it is an important restriction.

### *Symbols*

- Ø:** Letter, word, or punctuation mark omitted (although assuming that grammatical incorrectness is used to mark a speech style or even idiolect of a specific character)

### **N.B.:**

[AE’] is used to mark the clearly audible (general) American accent that Raine has when he speaks Italian in scene 9 as opposed to [SE’] when he speaks English. [SI’] is not used in this transcript since the Sicilian accent is expressed through a specific lexical choice rather than through pronunciation.

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<sup>26</sup> Unconventional spellings or punctuation in the original script are marked or highlighted, but it is important to notice that all errata are intentional and said to be deliberately committed by Quentin Tarantino: “Alles in diesem im Internet veröffentlichten Skript ist von Tarantino so gewollt und beabsichtigt” (Walter Ahlers in an electronic mail on June 24, 2012. Walter Ahlers translated Tarantino’s movie script into German. It was translated into several languages prior to the movie premiere and independent from the dubbing process).

## 1. Scene transcripts

### Scene 1. *Un anglais tout à fait correct*



Image 10: Hans Landa and Perrier LaPadite (00:07:02)

00:06:52 – 00:07:19

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	(FRENCH)	(FRENCH)	(FRENCH → SPANISH)	(FRENCH)
<b>COL. LANDA:</b> Monsieur LaPadite, I regret to inform you I've exhausted the extent of my French.	<b>COL. LANDA:</b> Monsieur LaPadite, je suis au regret de vous informer que j'ai épuisé l'étendue de mon français.	<b>COL. LANDA:</b> Monsieur LaPadite, je suis au regret de vous informer que j'ai épuisé l'étendue de mon français.	<b>COL. LANDA:</b> Monsier LaPadite, siento la necesidad de informarle de que he agotado mis conocimientos de francés	<b>COL. LANDA:</b> Monsieur LaPadite, je suis au regret de vous informer que j'ai épuisé l'étendue de mon français.
To continue to speak it so inadequately, would only serve to embarrass me.	Continuer à le parler si peu convenablement ne ferait que me gêner.	Continuer à le parler si peu convenablement ne ferait que me gêner.	y si continuó hablándolo, sé que acabaría poniéndome en evidencia.	Continuer à le parler si peu convenablement ne ferait que me gêner.
However, I've been lead to believe you speak	Cependant, je crois savoir que vous parlez	Cependant, je crois savoir que vous parlez	Sin embargo usted se defiende correctamente	Cependant, je crois savoir que vous parlez
English	un anglais	un allemand	en otros idiomas	un anglais
quite well?	tout à fait correct, n'est-ce pas?	tout à fait correct, n'est-ce pas?	¿verdad?	tout à fait correct, n'est-ce pas?
<b>PERRIER:</b> Oui.	<b>PERRIER:</b> Oui.	<b>PERRIER:</b> Oui.	<b>PERRIER:</b> Oui.	<b>PERRIER:</b> Oui.

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>COL. LANDA:</b> Well, it just so happens, I do as well.	<b>COL. LANDA:</b> Ma foi, il se trouve que moi aussi.	<b>COL. LANDA:</b> Ma foi, il se trouve que moi aussi.	<b>COL. LANDA:</b> Pues, el problema está solucionado.	<b>COL. LANDA:</b> Ma foi, il se trouve que moi aussi.
This being your house, I ask your permission to	Puisque nous sommes ici chez vous, je vous demande la permission de	Puisque nous sommes ici chez vous, je vous demande la permission de	Y puesto que estamos en su casa, le pido a usted permiso para	Puisque nous sommes ici chez vous, je vous demande la permission de
switch to English,	passer à l'anglais	passer à l'allemand	evitar el francés	passer à l'anglais
for the remainder of the conversation?	pour le reste de la conversation.	pour le reste de la conversation.	el resto de la conversación.	pour le reste de la conversation.
<b>PERRIER:</b> By all means.	<b>PERRIER:</b> Certainement.	<b>PERRIER:</b> Certainement.	<b>PERRIER:</b> Por supuesto.	<b>PERRIER:</b> Certainement.
	(➔ ENGLISH)	(➔ GERMAN)	(SPANISH)	(➔ ITALIAN)

## Scene 2. *Souviens-toi, en anglais.*



Image 11: Marcel (01:42:55)

01:42:55 – 01:42:56

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	<b>MARCEL:</b> Souviens-toi, en anglais.	<b>MARCEL:</b> Souviens-toi, en allemand.	<b>MARCEL:</b> ¡Mantén esa expresión!	<b>MARCEL:</b> Ricordi cosa dire ?
	<b>SHOSANNA:</b> Yes.	<b>SHOSANNA:</b> Oui.	<b>SHOSANNA:</b> Sí.	<b>SHOSANNA:</b> Sì.

Scene 3. *Go out speaking the King's*



Image 12: Archie Hicox (01:27:55)

01:28:00 – 01:28:10

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	(GERMAN → ENGLISH)	(GERMAN)	(SPANISH)	(GERMAN → ITALIAN)
<b>LT. HICOX:</b> Well, if this is it old boy,	<b>LT. HICOX:</b> Well, if this is it old boy,	<b>LT. HICOX:</b> Tja, wenn das nur der Abgesang ist,	<b>LT. HICOX:</b> Pues, si voy a morir,	<b>LT. HICOX:</b> Beh, se è la fine, vecchio mio,
I hope you dont mind if I go out	I hope you don't mind if I go out	würde ich als Offizier Seiner Majestät	no le importará que antes	preferisco uscire di scena
speaking the kings.	speaking the King's.	den Scotch gerne noch austrinken.	apure mi copa.	come suddito di Sua Maestà.
<b>MAJOR HELLSTROM:</b> By all means, Cap't.	<b>MAJOR HELLSTROM:</b> By all means, Captain.	<b>MAJOR HELLSTROM:</b> Aber ich bitte darum.	<b>MAJOR HELLSTROM:</b> En absoluto, capitán.	<b>MAJOR HELLSTROM:</b> Ma prego, capitano.



Scene 4. *You know what ‘sit down’ means, Werner?*

Image 13: Aldo Raine (00:26:40)

00:26:31 – 00:26:42

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>LT. ALDO:</b>  You know what sit down means, Werner?	<b>LT. ALDO RAINE:</b> [SE'] You know what ‘sit down’ means, Werner?	<b>LT. ALDO RAINE:</b>  Hast du schon mal auf dem Boden gesessen, Werner?	<b>LT. ALDO RAINE:</b>  ¿Sabes lo que significa ‘siéntate’?	<b>LT. ALDO RAINE:</b>  Sai che vuol dire ‘siediti’, Werner?
<b>SGT. RACHTMANN:</b> Yes.	<b>SGT. RACHTMANN:</b> Yes.	<b>SGT. RACHTMANN:</b> Ja.	<b>SGT. RACHTMANN:</b> Sí.	<b>SGT. RACHTMANN:</b> Sì.
<b>LT: ALDO:</b>  Then sit down.	<b>LT: ALDO RAINE:</b> [SE'] Then sit down!	<b>LT: ALDO RAINE:</b>  Dann setz dich hin!	<b>LT: ALDO RAINE:</b>  Pues, ¡siéntate!	<b>LT: ALDO RAINE:</b>  Allora, siediti!
<b>How</b> s your English Werner? ‘Cause if need be we <b>gotta</b> a couple fellas <b>Ø</b> can translate.	How’s your <b>English</b> , Werner? ‘Cause if need be, we got a couple of fellows here who can <b>translate</b> .	<b>Schön</b> , dass du da bist, Werner. Ich will dir hier nämlich mal <b>ein paar Leute vorstellen</b> .	¿Te defiendes en <b>mi idioma</b> ? Porque un par de mis hombres podrían <b>traducirte</b> .	Vuoi <b>parlare in tedesco</b> , Werner? Perché ho un paio di ragazzi che possono <b>tradurre</b> .

Scene 5. *English? – Nein.*



Image 14: Private Butz, Wilhelm Wicki, and Aldo Raine (00:34:07)

00:33:56 – 00:34:26

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	<b>LT. ALDO RAINE:</b> [SE'] English?	<b>LT. ALDO RAINE:</b>  Hast du Schiss?	<b>LT. ALDO RAINE:</b>  ¿Me entiendes?	<b>LT. ALDO RAINE:</b>  Mi capisci?
	<b>PVT. BUTZ:</b> Nein.	<b>PVT. BUTZ:</b> Ja.	<b>PVT. BUTZ:</b> Nein.	<b>PVT. BUTZ:</b> Nein.
<b>LT. ALDO:</b>  You wanna live?	<b>LT. ALDO RAINE:</b> [SE'] Wicki! Ask him if he wants to live.	<b>LT. ALDO RAINE:</b>  Wicki! Ich brauch dich zum Händchenhalten.	<b>LT. ALDO RAINE:</b>  ¡Wicki! Pregúntale si quiere vivir.	<b>LT. ALDO RAINE:</b>  Wicki! Chiedigli se vuole vivere!
	<b>CPL. WICKI:</b>  Willst du am Leben bleiben?	<b>CPL. WICKI:</b>  Willst du am Leben bleiben?	<b>CPL. WICKI:</b> [S'] Willst du am Leben bleiben?	<b>CPL. WICKI:</b>  Willst du am Leben bleiben?
<b>PVT. BUTZ:</b> Yes, sir.	<b>PVT. BUTZ:</b> Ja, Sir.	<b>PVT. BUTZ:</b> Ja, Sir.	<b>PVT. BUTZ:</b> Ja, Sir.	<b>PVT. BUTZ:</b> Ja, Sir.
<b>LT. ALDO:</b>  Point out on this map, the German position.	<b>LT. ALDO RAINE:</b> [SE'] Tell him to point out on this map the German position.	<b>LT. ALDO RAINE:</b>  Da will sich wohl einer um das Baseballmatch drücken.	<b>LT. ALDO RAINE:</b>  ¡Que señale en el mapa dónde está el otro grupo!	<b>LT. ALDO RAINE:</b>  Digli di indicarci la postazione dei tedeschi!

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	<b>CPL. WICKI:</b>  Zeig uns auf der Karte, wo die deutsche Stellung ist.	<b>CPL. WICKI:</b>  Dann zeig uns auf der Karte, wo die deutsche Stellung ist.	<b>CPL. WICKI:</b> [S'] Dann zeig uns auf der Karte, wo die deutsche Stellung ist.	<b>CPL. WICKI:</b>  Dann zeig uns auf der Karte, wo die deutsche Stellung ist.
<b>PVT. BUTZ:</b> This area here.				
<b>LT. ALDO:</b>  How many?	<b>LT. ALDO RAINE:</b> [SE'] Ask him how many Germans.	<b>LT. ALDO RAINE:</b>  Wir können ihm aber auch die Eier abschneiden.	<b>LT. ALDO RAINE:</b>  Pregúntale cuántos alemanes hay.	<b>LT. ALDO RAINE:</b>  Chiedigli quanti tedeschi!
	<b>CPL. WICKI:</b>  Wie viele Deutsche?	<b>CPL. WICKI:</b>  Wie viele Deutsche?	<b>CPL. WICKI:</b> [S'] Wie viele Deutsche?	<b>CPL. WICKI:</b>  Wie viele Deutsche?
<b>PVT. BUTZ:</b> Maybe twelve.	<b>PVT. BUTZ:</b> Es könnten zwölf sein.	<b>PVT. BUTZ:</b> Es könnten zwölf sein.	<b>PVT. BUTZ:</b> Es könnten zwölf sein.	<b>PVT. BUTZ:</b> Es könnten zwölf sein.
	<b>CPL. WICKI:</b> Around about twelve.	<b>CPL. WICKI:</b> Er will seine Eier behalten.	<b>CPL. WICKI:</b> Dice que unos doce.	<b>CPL. WICKI:</b> Pensa siano dodici.
<b>LT. ALDO:</b>  What kinda of artillery?	<b>LT. ALDO RAINE:</b> [SE'] What kind of artillery?	<b>LT. ALDO RAINE:</b>  Und ich hab' mich schon so gefreut.	<b>LT. ALDO RAINE:</b>  ¿Qué clase de artillería?	<b>LT. ALDO RAINE:</b>  Che tipo di artiglieria?
	<b>CPL. WICKI:</b>  Was haben sie für Waffen?	<b>CPL. WICKI:</b>  Was haben sie für Waffen?	<b>CPL. WICKI:</b> [S'] Was haben sie für Waffen?	<b>CPL. WICKI:</b>  Was haben sie für Waffen?
<b>PVT. BUTZ:</b> They have a machine gun dug in here pointing north.	<b>PVT. BUTZ:</b> Sie haben hier einen Maschinengewehrgraben, nördlich ausgerichtet.	<b>PVT. BUTZ:</b> Sie haben hier einen Maschinengewehrgraben, nördlich ausgerichtet.	<b>PVT. BUTZ:</b> Sie haben hier einen Maschinengewehrgraben, nördlich ausgerichtet.	<b>PVT. BUTZ:</b> Sie haben hier einen Maschinengewehrgraben, nördlich ausgerichtet.

00:35:10 – 00:36:01

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>LT. ALDO:</b>  Now say we let ya go and say you survive the war? When you get back home, what'cha gonna do?	<b>LT. ALDO RAINE:</b> <b>[SE']</b> Now that you've survived the war, when you get home, what'cha gonna to do?	<b>LT. ALDO RAINE:</b>  Jetzt haben wir aber immer noch ein Problem, wenn wir ihn laufen lassen.	<b>LT. ALDO RAINE:</b>  Has sobrevivido la guerra. ¿Qué harás cuando vuelvas?	<b>LT. ALDO RAINE:</b>  Se dovessi sopravvivere alla guerra, quando tornerai a casa che farai?
	<b>CPL. WICKI:</b>  Solltest du den Krieg überleben, was machst du, wenn du nach Hause kommst?	<b>CPL. WICKI:</b>  Und, was hast du als erstes vor, wenn du nach Hause kommst?	<b>CPL. WICKI:</b> <b>[S']</b> Solltest du den Krieg überleben, was machst du, wenn du nach Hause kommst?	<b>CPL. WICKI:</b>  Solltest du den Krieg überleben, was machst du, wenn du nach Hause kommst?
<b>PVT. BUTZ:</b>  I will hug my mother like I've never hugged her before.	<b>PVT. BUTZ:</b>  Ich werde meine Mutter umarmen wie nie zuvor in meinem Leben.	<b>PVT. BUTZ:</b>  Ich werde meine Mutter umarmen wie nie zuvor in meinem Leben.	<b>PVT. BUTZ:</b>  Ich werde meine Mutter umarmen wie nie zuvor in meinem Leben.	<b>PVT. BUTZ:</b>  Ich werde meine Mutter umarmen wie nie zuvor in meinem Leben.
	<b>CPL. WICKI (OFF):</b> He's going to hug his mother.	<b>CPL. WICKI (OFF):</b> Ooooooh!	<b>CPL. WICKI (OFF):</b> Va a abrazar a su madre.	<b>CPL. WICKI (OFF):</b> Abbraccerà la madre.
<b>LT. ALDO:</b>  Well, ain't <b>that's</b> a real nice boy? Are you going to take off your uniform?	<b>LT. ALDO RAINE:</b> <b>[SE']</b> Well, ain't that nice? Ask if he's going to take off his uniform.	<b>LT. ALDO RAINE:</b>  Das ist wirklich süß. Und danach spült er seinen Orden das Klo runter.	<b>LT. ALDO RAINE:</b>  Vaya, ¡qué bonito!. Pregúntale si se quitará el uniforme.	<b>LT. ALDO RAINE:</b>  Ma che bravo ragazzo! Chiedigli se si toglierà l'uniforme!
	<b>CPL. WICKI (OFF):</b>  Hast du vor, die Uniform abzulegen?	<b>CPL. WICKI (OFF):</b>  Hast du vor, die Uniform abzulegen?	<b>CPL. WICKI (OFF):</b> <b>[S']</b> Hast du vor, die Uniform abzulegen?	<b>CPL. WICKI (OFF):</b>  Hast du vor, die Uniform abzulegen?
<b>PVT. BUTZ:</b>  Not only shall I remove it, but I intend to burn it.	<b>PVT. BUTZ (OFF):</b>  Ich werde sie nicht nur ausziehen, ich werde sie verbrennen.	<b>PVT. BUTZ (OFF):</b>  Ich werde sie nicht nur ausziehen, ich werde sie verbrennen.	<b>PVT. BUTZ (OFF):</b>  Ich werde sie nicht nur ausziehen, ich werde sie verbrennen.	<b>PVT. BUTZ (OFF):</b>  Ich werde sie nicht nur ausziehen, ich werde sie verbrennen.
	<b>CPL. WICKI (OFF):</b> He's gonna burn it.	<b>CPL. WICKI (OFF):</b> Ganz schlecht.	<b>CPL. WICKI (OFF):</b> Lo va a quemar.	<b>CPL. WICKI (OFF):</b> Vuole bruciarla.
<b>LT. ALDO:</b>  Yeah, that's what we thought. We don't like that. You see, we like our <b>Nazi's</b> in uniforms. That way, you can spot 'em, just like that. (snaps his fingers)	<b>LT. ALDO RAINE:</b> <b>[SE']</b> Yeah, that's what we thought. We don't like that. See, we like our nazis in uniforms. That way you can spot 'em. Just like that.	<b>LT. ALDO RAINE:</b>  Ja, das haben wir uns gedacht. Das gefällt uns nicht. Wir mögen so Nazis lieber in voller Montur. Dann kann man sie nämlich –zack– erkennen.	<b>LT. ALDO RAINE:</b>  Justo lo que pensaba. No nos gusta. Preferimos a los nazis con uniforme. Así los detectamos – en un santiamén.	<b>LT. ALDO RAINE:</b>  È come pensavamo, non ci piace. Vedi, i nostri nazisti ci piacciono in uniforme. Così le riconosciamo subito, al volo.

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	<b>CPL. WICKI:</b>  Siehst du, wir haben unsere Nazis lieber in Uniform. Dann können wir sie –so– identifizieren.	<b>CPL. WICKI:</b>  Außerdem wär's doch schade um die schöne Uniform, Ihr seht so schön –schneidig– darin aus.	<b>CPL. WICKI:</b> [S'] Siehst du, wir mögen unsere Nazis lieber in Uniform, weil dann können wir sie –so– identifizieren.	<b>CPL. WICKI:</b>  Verstehst du, wir mögen unsere Nazis lieber in Uniform, weil dann können wir sie –so– identifizieren.
<b>LT. ALDO:</b>  But you take off that uniform, ain't nobody gonna know you was a Nazi. And that don't sit well with us.	<b>LT. ALDO RAINE:</b> [SE'] But you take off that uniform, ain't nobody going to know you's a Nazi. And that don't sit well with us.	<b>LT. ALDO RAINE:</b>  Wenn du die Uniform nämlich ablegst, weiß keiner mehr, dass du Nazi warst und das haben wir nicht so gerne.	<b>LT. ALDO RAINE:</b>  Pero si te quitas ese uniforme, nadie sabrá que eres un nazi, y eso no nos parece bien.	<b>LT. ALDO RAINE:</b>  Se ti togli quell'uniforme nessuno saprà che eri un nazista. E questo non ci sta bene per niente.
	<b>CPL. WICKI:</b>  Wenn du die Uniform ablegst, weiß niemand mehr, dass du ein Nazi warst. Das haben wir nicht so gerne.	<b>CPL. WICKI:</b>  Und die ganzen Mädels, keine zuhause wüsste, wie viele Juden du auf den Gewissen hast, das wär' doch schade.	<b>CPL. WICKI:</b> [S'] Aber wenn du die Uniform ablegst, weiß niemand mehr, dass du Nazi warst und...haben wir nicht so gerne.	<b>CPL. WICKI:</b>  Aber wenn du die Uniform ablegst, weiß niemand mehr, dass du Nazi warst. Das haben wir nicht so gerne.
<b>LT. ALDO:</b>  So I'm gonna give ya a little <b>somethin</b> you can't take off.	<b>LT. ALDO RAINE:</b> [SE'] So I'm going to give you a little something you can't take off.	<b>LT. ALDO RAINE:</b>  Deshalb schenk' ich dir jetzt was, das du nicht ablegen kannst.	<b>LT. ALDO RAINE:</b>  Así que voy a hacerte algo que no podrás quitarte.	<b>LT. ALDO RAINE:</b>  Così ti darò una cositta che non potrai toglierti.

Scene 6. *Speak English pretty good for a German*



Image 15: Sergeant Wilhelm (01:29:42)

01:27:29 – 01:29:41

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>GERMAN SGT.:</b>  British, American, what?  What?	<b>WILHELM:</b> [G'] British? American?  What?	<b>WILHELM:</b>  Engländer? Amerikaner?  Was?	<b>WILHELM:</b> [G'] ¿Británico? ¿Americano?  ¿Qué?	<b>WILHELM:</b> [G'] Inglese? Americano?  Qui sei?
<b>ALDO'S VOICE:</b>  We're American's!  What are you?	<b>LT. ALDO RAINE (OFF):</b> [SE'] We're American.  What are you?	<b>LT. ALDO RAINE (OFF):</b>  Amerikaner.  Was bist du?	<b>LT. ALDO RAINE (OFF):</b>  Somos americanos.  ¿Y tú?	<b>LT. ALDO RAINE (OFF):</b>  Siamo Americani.  Tu di dove sei?
<b>GERMAN SGT.:</b>  I'm a German you idiot!	<b>WILHELM:</b> [G'] I'm a German, you idiot!	<b>WILHELM:</b>  Ich bin Deutscher, du Idiot!	<b>WILHELM:</b> [G'] Soy alemán, ¡idiota!	<b>WILHELM:</b> [G'] Sono tedesco, idiot!
<b>ALDO'S VOICE:</b>  You speak English pretty good for a German!	<b>LT. ALDO RAINE (OFF):</b> [SE'] Speak English pretty good for a German.	<b>LT. ALDO RAINE (OFF):</b>  Für einen Deutschen schießt du ziemlich gut.	<b>LT. ALDO RAINE (OFF):</b>  Disparas bastante bien para ser alemán.	<b>LT. ALDO RAINE (OFF):</b>  Parla bene la nostra lingua per essere un tedesco.

Scene 7. *What's that American expression?*



Image 16: Hans Landa and Bridget von Hammersmark (01:55:18)

01:54:28 – 01:55:39

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
	<b>COL. LANDA:</b> Würden Sie bitte in die rechte untere Innentasche meines Mantels greifen und mir geben, was Sie darin finden?	<b>COL. LANDA:</b> Würden Sie bitte in die rechte untere Innentasche meines Mantels greifen und mir geben, was Sie darin finden?	<b>COL. LANDA:</b> ¿Podría meter la mano en el bolsillo derecho de mi abrigo y darme lo que hay ahí?	<b>COL. LANDA:</b> Würden Sie bitte in die rechte untere Innentasche meines Mantels greifen und mir geben, was Sie darin finden?
	Darf ich?	Darf ich?	¿Puedo?	Darf ich?
	(Danke.)	(Danke.)	Gracias.	(Danke.)
	Voilà.	Voilà.	Voilà.	Voilà.
	(GERMAN → ENGLISH)	(GERMAN → ENGLISH)	(SPANISH → ENGLISH)	(GERMAN → ENGLISH)
<b>COL. LANDA:</b> What's that American expression...	What's that American expression?	Wie heißt es bei Aschenputtel doch gleich?	¿Cómo es esa expresión?	Com'è quel modo di dire?
"If the shoe fits...you must wear it."	"If the shoe fits, you must wear it."	"Die rechte Braut, die führt er heim."	"Si el zapato encaja, hay que llevarlo."	"Mai tenere il piede in due scarpe."
<b>BRIDGET:</b> What now Colonel?	<b>BRIDGET:</b> Und was jetzt, Oberst?	<b>BRIDGET:</b> Und was jetzt, Oberst?	<b>BRIDGET:</b> [G'] ¿Y ahora qué hacemos?	<b>BRIDGET:</b> Und was jetzt, Oberst?

Scene 8. *Ein sehr ungewöhnlicher Akzent*



Image 17: Archie Hicox and Sergeant Wilhelm (01:15:46)

01:15:30 –01:17:26

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>LT. HICOX:</b>  [...] I suggest you stop pestering the fraulein, and rejoin your table.	<b>LT. HICOX:</b> [BE'] [...] Ich schlage vor, dass Sie das Fräulein nicht weiter belästigen und an Ihren Tisch zurückkehr-ren.	<b>LT. HICOX:</b> [...] Ich schlage vor, dass Sie das Fräulein nicht weiter belästigen und an Ihren Tisch zurückkehr-ren.	<b>LT. HICOX:</b> [...] Le recomiendo que deje de importunar a la Señorita y regrese a su mesa de inmediato.	<b>LT. HICOX:</b> [BE'] [...] Ich schlage vor, dass Sie das Fräulein nicht weiter belästigen und an Ihren Tisch zurückkehr-ren.
<b>SGT. POLA NEGRI:</b>  Excuse me Cap't, but your accent is very unusual.	<b>SGT. WILHELM:</b>  Entschuldigen Sie, Herr (Haupt)sturmführer, Sie haben einen sehr ungewöhnlichen Akzent.	<b>SGT. WILHELM:</b>  Entschuldigen Sie, Herr Hauptsturmführer, Sie haben eine sehr ungewöhnliche Art zu reden.	<b>SGT. WILHELM:</b> [G'] Disculpe, Capitán, pero, su acento es muy peculiar.	<b>SGT. WILHELM:</b>  Entschuldigen Sie, Herr (Haupt)sturmführer, Sie haben einen sehr ungewöhnlichen Akzent.
Where are you from?	Woher kommen Sie?	Woher kommen Sie?	¿De dónde es usted?	Woher kommen Sie?



ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>WICKI:</b>  Sgt.! You must be <b>ether</b> drunk or mad, to speak to a superior officer with such impertinentness.	<b>SGT. STIGLITZ:</b>  Sie müssen entweder betrunken sein oder völlig verrückt, dass Sie es wagen, mit einem vorgesetzten so unverschämt zu sprechen, Oberfeldwebel.	<b>SGT. STIGLITZ:</b>  Sie müssen entweder betrunken sein oder völlig verrückt, dass Sie es wagen, mit einem vorgesetzten so unverschämt zu sprechen, Oberfeldwebel.	<b>SGT. STIGLITZ:</b> [G'] Tiene que estar usted borracho o completamente loco para dirigirse a un oficial superior con tanta impertinencia.	<b>SGT. STIGLITZ:</b>  Sie müssen entweder betrunken sein oder völlig verrückt, dass Sie es wagen, mit einem vorgesetzten so unverschämt zu sprechen, Oberfeldwebel.
<b>STIGLITZ:</b>  I'm making YOU, and YOU, responsible, for him. I suggest you take hold of your friend, or he'll spend Max's first birthday in jail for public drunkenness!	Ich mache Sie und Sie verantwortlich! Sie greifen jetzt Ihren Freund, oder er wird Max' ersten Geburtstag wegen Trunkenheit in der Öffentlichkeit im Gefängnis verbringen.	Ich mache Sie und Sie verantwortlich! Sie greifen jetzt Ihren Freund, oder er wird Max' ersten Geburtstag wegen Trunkenheit in der Öffentlichkeit im Gefängnis verbringen.	Les hago a usted y usted responsables, llévase a su amigo o se pasará el día del nacimiento de su querido hijo Max dentro de un calabozo.	Ich mache Sie und Sie verantwortlich! Sie greifen jetzt Ihren Freund, oder er wird Max' ersten Geburtstag wegen Trunkenheit in der Öffentlichkeit im Gefängnis verbringen.
<b>GERMAN VOICE:</b>  Then might I inquire?	<b>MAJOR HELLSTROM:</b>  Dürfte ich mich vielleicht erkundigen?	<b>MAJOR HELLSTROM:</b>  Dürfte ich mich vielleicht erkundigen?	<b>MAJOR HELLSTROM:</b> [G'] ¿Se puede saber qué ocurre?	<b>MAJOR HELLSTROM:</b>  Dürfte ich mich vielleicht erkundigen?
<b>MAJOR HELLSTROM:</b>  Like the young newly christened father, I too have <b>a</b> acute ear for accents.	Wie unser frischgebackener Vater hier, <b>habe auch ich ein sehr genaues Ohr für Akzente.</b>	Wie unserem frischgebackenen Vater hier, <b>ist auch mir aufgefallen, dass Sie sehr ungewöhnlich sprechen.</b>	Como nuestro reciente padre, <b>yo también tengo oído para los acentos.</b>	Wie unser frischgebackener Vater hier, habe auch ich ein sehr genaues Ohr für Akzente.
And like him, I too find yours odd. From where do you hail, Cap't?	Und wie er finde ich Ihren äußerst seltsam. Woher stammen Sie, Hauptsturmführer?	Und wie er finde ich Ihren äußerst seltsam. Woher stammen Sie, Hauptsturmführer?	Y el suyo me parece inusual. ¿De dónde es usted, capitán?	Und wie er finde ich Ihren äußerst seltsam. Woher stammen Sie, Hauptsturmführer?
<b>WICKI:</b>  Major, this is highly inappr –	<b>CPL. WICKI:</b>  Sturmbandführer, ich finde es höchst unpassend...	<b>CPL. WICKI:</b>  Sturmbandführer, ich finde es höchst unpassend...	<b>CPL. WICKI:</b> [G'] Comandante, esto es un momento...	<b>CPL. WICKI:</b>  Sturmbandführer, ich finde es höchst unpassend...

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>MAJOR HELLSTROM:</b>  – I wasn’t speaking to you, Lt. <b>Saltzberg</b> , or you <b>ether</b> , Lt. Berlin. I was speaking to Cap’t I-don’t-know-what.	<b>MAJOR HELLSTROM:</b>  Ich habe nicht mit Ihnen gesprochen, Obersturmführer <b>München</b> . Und auch nicht mit Ihnen, Obersturmführer <b>Frankfurt</b> . Ich spreche mit dem Hauptsturmführer Heimatlos (hier).	<b>MAJOR HELLSTROM:</b>  Ich habe nicht mit Ihnen gesprochen, Obersturmführer München. Und auch nicht mit Ihnen, Obersturmführer Frankfurt. Ich spreche mit dem Hauptsturmführer Heimatlos hier.	<b>MAJOR HELLSTROM:</b> [G’] No hablaba con usted, teniente de Múnich, ni con usted, teniente de Fráncfort. Hablaba con el teniente de origen desconocido.	<b>MAJOR HELLSTROM:</b>  Ich habe nicht mit Ihnen gesprochen, Obersturmführer München. Und auch nicht mit Ihnen, Obersturmführer Frankfurt. Ich spreche mit dem Hauptsturmführer Heimatlos (hier).
<b>LT. HICOX:</b>  I was born in the village that rests in the shadow of Piz Palu.	<b>LT. HICOX:</b> [BE’] Ich bin in einem Dorf geboren, das im Schatten des Piz Palü liegt.	<b>LT. HICOX:</b>  Ich bin in einem Dorf geboren, das im Schatten des Piz Palü liegt.	<b>LT. HICOX:</b>  Nací en un pueblo de las montañas, a la sombra del Piz Palü.	<b>LT. HICOX:</b> [BE’] Ich bin in einem Dorf geboren, das im Schatten des Piz Palü liegt.
<b>MAJOR HELLSTROM:</b>  The mountain?	<b>MAJOR HELLSTROM:</b>  Dem Berg?	<b>MAJOR HELLSTROM:</b>  Dem Berg?	<b>MAJOR HELLSTROM:</b> [G’] ¿La montaña?	<b>MAJOR HELLSTROM:</b>  Dem Berg?
<b>LT. HICOX:</b>  Yes. In that village we all speak like this.	<b>LT. HICOX:</b> [BE’] Ja, in dem Dorf sprechen alle so.	<b>LT. HICOX:</b>  Ja, in dem Dorf sprechen alle so.	<b>LT. HICOX:</b>  Sí, ahí todos hablamos así.	<b>LT. HICOX:</b> [BE’] Ja, in dem Dorf sprechen alle so.

# Scene 9. *E come si chiama Lei?*



Image 18: Hans Landa, Omar Ulmer, Donny Donowitz, Aldo Raine, and Bridget von Hammersmark (01:49:47)

01:48:22 – 01:50:21

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>COL. LANDA:</b> So who are your three handsome escorts?	<b>COL. LANDA:</b> Wer sind denn Ihre drei feschen Begleiter?	<b>COL. LANDA:</b> Wer sind denn Ihre drei feschen Begleiter?	<b>COL. LANDA:</b> ¿Quienes son sus apuestos acompañantes?	<b>COL. LANDA:</b> Wer sind denn Ihre drei feschen Begleiter?
<b>BRIDGET:</b> I'm afraid neither three speak a word of German.	<b>BRIDGET:</b> Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht.	<b>BRIDGET:</b> Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht.	<b>BRIDGET:</b> [G'] Los pobres no se enteran de nada. Es la primera vez que vienen a París.	<b>BRIDGET:</b> [I'] <sup>27</sup> Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht.
<b>Their</b> friends of mine from Italy.	Es sind Freunde aus Italien.	Es sind Freunde aus Italien.	Son unos amigos de Italia.	[G'] I miei amici sono siciliani.
This is a wonderful Italian stuntman, Antonio Margheriti.	Dies hier ist der hervorragende Sensationsdarsteller Enzo Grolomi,	Dies hier ist der hervorragende Sensationsdarsteller Enzo Grolomi,	Él es un maravilloso especialista, Enzo Grolomi,	Le presento: il grande attore siciliano Enzo Grolomi,
A very talented cameraman, Enzo Grolomi.	ein sehr talentierter Kameramann, Antonio Margheriti,	ein sehr talentierter Kameramann, Antonio Margheriti,	su compañero, un cámara fabuloso, Antonio Margeriti	il suo assistente personale Antonio Margheriti

<sup>27</sup> The scene is dubbed from this utterance on. Since von Hammersmark says one sentence in German that is spoken by an Italian voice actress, an Italian accent is audible.

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
And Enzo's camera assistant, Dominick Decocco.	und Antonios Kameraassistent Dominick Decocco <sup>28</sup> .	und Antonios Kameraassistent Dominick Decocco.	y el ayudante de cámara de Antonio, Dominick Decocco.	e il suo impareggiabile parrucchiere Domenico De Cocco.
Gentlemen, this is a old friend, Col. Hans Landa of the S.S.	Signori, questo es [è] un vecchio amico mio, colonello Hans Landa della SS.	Signori, questo es [è] un vecchio amico mio, colonello Hans Landa della SS.	Signori, questo es [è] un vecchio amico mio, colonello Hans Landa della SS.	Signore, lui è un vecchio amico mio, il colonello Hans Landa della SS.
LT. ALDO:  Boungiorno.	LT. ALDO RAINE: [AE'] Buon giorno.	LT. ALDO RAINE: [G'] Buon giorno.	LT. ALDO RAINE: [S'] Buon giorno.	LT. ALDO RAINE:  Baciamo le mani.
	COL. LANDA: Signori, è un piacere.	COL. LANDA: Signori, è un piacere.	COL. LANDA: Signori, è un piacere.	COL. LANDA: Signori, è un piacere.
	Gli amici della vedetta ammirata da tutti noi questa gemma proprio della nostra cultura,	Gli amici della vedetta ammirata da tutti noi questa gemma proprio della nostra cultura,	Gli amici della vedetta ammirata da tutti noi questa gemma proprio della nostra cultura,	Quante estati ho passato nella Vostra splendida Sicilia, dall'Etna alle spiagge di Taormina.
	saranno naturalmente accolti sotto la mia protezione per la durata del loro soggiorno.	saranno naturalmente accolti sotto la mia protezione per la durata del loro soggiorno.	saranno naturalmente accolti sotto la mia protezione per la durata del loro soggiorno.	Sarete naturalmente accolti sotto la mia protezione per la durata del vostro soggiorno.
	LT. ALDO RAINE: [AE'] Grazi(e).	LT. ALDO RAINE: [G'] Grazi(e).	LT. ALDO RAINE: [S'] Grazie.	LT. ALDO RAINE:  Mizzi. [mizzica]
COL. LANDA: Margheriti...? Am I saying it correctly...? ...Margheriti?	COL. LANDA: Gorlomi? Lo pronunzio correttamente?	COL. LANDA: Gorlomi? Lo pronunzio correttamente?	COL. LANDA: Gorlomi? Lo pronunzio correttamente?	COL. LANDA: Gorlomi? Ed è un cognome di Palermo?
LT. ALDO:  Yes. Correct.	LT. ALDO RAINE: [AE']  Er, si, er – correcto.	LT. ALDO RAINE: [G']  Äh, si, äh – correcto.	LT. ALDO RAINE: [S']  Sí, e, correcto.	LT. ALDO RAINE:  Ah, sì, minchia, indovinò.
COL. LANDA: Margheriti...Say it for me once please...?	COL. LANDA: Gorla-lomi? Per cortesia, me lo ripeti ancora?	COL. LANDA: Gorla-lomi? Per cortesia, me lo ripeti ancora?	COL. LANDA: Gorla-lomi?	COL. LANDA: Gorla-lomi? Per cortesia, me lo ripete ancora?
LT. ALDO:  Margheriti.	LT. ALDO RAINE: [AE'] Gorlami.	LT. ALDO RAINE: [G'] Gorlami.	LT. ALDO RAINE: [S'] Gorlami.	LT. ALDO RAINE:  Gorlami.
COL. LANDA: I'm sorry, again...?	COL. LANDA: Mi scusi, com'è?	COL. LANDA: Mi scusi, com'è?	COL. LANDA: Mi scusi, com'è?	COL. LANDA: Mi scusi, come?

<sup>28</sup> In order to avoid confusion, *Dominick Decocco* is spelled as it appears in Tarantino's Original Script, although the Italian correct spelling, as well as the Spanish or German, would differ. In IB-I the name is pronounced *Domenico de Cocco* and transcribed accordingly.

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>LT. ALDO:</b> Margheriti.	<b>LT. ALDO RAINE:</b> [AE'] Gorlami.	<b>LT. ALDO RAINE:</b> [G'] Gorlami.	<b>LT. ALDO RAINE:</b> [S'] Gorlomi.	<b>LT. ALDO RAINE:</b> Garlomi.
<b>COL. LANDA:</b> Once more...?	<b>COL. LANDA:</b> Ancora una volta.	<b>COL. LANDA:</b> Ancora una volta.	<b>COL. LANDA:</b> Ancora una volta.	<b>COL. LANDA:</b> Ancora una volta.
<b>LT. ALDO:</b> Margheriti.	<b>LT. ALDO RAINE:</b> [AE'] Go(r)lami.	<b>LT. ALDO RAINE:</b> [G'] Gorlami.	<b>LT. ALDO RAINE:</b> [S'] Gorlomi.	<b>LT. ALDO RAINE:</b> Gorlomi.
<b>COL. LANDA:</b> Margheriti.				
It means daisies, I believe.				
What's your name again?	<b>COL. LANDA:</b> Come si chiama lei?	<b>COL. LANDA:</b> Come si chiama lei?	<b>COL. LANDA:</b> Come si chiama lei?	<b>COL. LANDA:</b> E lei, da dove viene?
<b>SGT. DONOWITZ:</b> Enzo Gorlomi.	<b>SGT. DONOWITZ:</b> [FGN'] Antonio Marghereti.	<b>SGT. DONOWITZ:</b> [FGN'] Antonio Marghereti.	<b>SGT. DONOWITZ:</b> [FGN'] Antonio Marghereti.	<b>SGT. DONOWITZ:</b> Strittu de Messina.
<b>COL. LANDA:</b> Again...?	<b>COL. LANDA:</b> Ancora?	<b>COL. LANDA:</b> Ancora?	<b>COL. LANDA:</b> Ancora?	<b>COL. LANDA:</b> Ah. Ripete?
<b>SGT. DONOWITZ:</b> Gorlomi.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreeeti.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreeeti.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreeeti.	<b>SGT. DONOWITZ:</b> Stretto di Messina.
<b>COL. LANDA:</b> One more time, but let me really hear the music in it.	<b>COL. LANDA:</b> Un'altra volta, ma adesso vorrei proprio sentire la musica delle parole.	<b>COL. LANDA:</b> Un'altra volta, ma adesso vorrei proprio sentire la musica delle parole.	<b>COL. LANDA:</b> Un'altra volta, ma adesso vorrei proprio sentire la musica delle parole.	<b>COL. LANDA:</b> Un'ultima volta, ma adesso mi faccia ricordare il profumo della vostra terra.
<b>SGT. DONOWITZ:</b> Gorlomi.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreeeti.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreeeti.	<b>SGT. DONOWITZ:</b> [FGN'] Margherrreti.	<b>SGT. DONOWITZ:</b> Stretto di Messiiiiinaaaa.
<b>COL. LANDA:</b> And you?	<b>COL. LANDA:</b> Margheriti! E lei?	<b>COL. LANDA:</b> Margheriti! E lei?	<b>COL. LANDA:</b> Margheriti! E lei?	<b>COL. LANDA:</b> Hm, alta marea. E lei?
<b>HIRSCHBERG:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Posillipo basso.
<b>COL. LANDA:</b> Dominick Decocco?	<b>COL. LANDA:</b> Com'è?	<b>COL. LANDA:</b> Com'è?	<b>COL. LANDA:</b> Com'è?	<b>COL. LANDA:</b> Da dove?
<b>HIRSCHBERG:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Dominick Decocco.	<b>PFC. ULMER:</b> Basso Posillipo.
<b>COL. LANDA:</b> Bravo...Bravo.	<b>COL. LANDA:</b> Bravo, bravo!	<b>COL. LANDA:</b> Bravo, bravo!	<b>COL. LANDA:</b> Bravo, bravo!	<b>COL. LANDA:</b> Bravo, bravo!

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>BRIDGET:</b>  Well, my two cameraman friends need to find <b>there</b> seats.	<b>BRIDGET:</b>  Ich glaube, meine Kamerafreunde müssen ihre Plätze finden.	<b>BRIDGET:</b>  Ich glaube, meine Kamerafreunde müssen ihre Plätze finden.	<b>BRIDGET:</b> [G'] Mis dos amigos cámaras tienen que encontrar sus butacas, colonel.	<b>BRIDGET:</b>  Bene, i miei due amici devono trovare i loro posti.
<b>COL. LANDA:</b> Not so fast, <b>lets</b> enjoy some champagne.	<b>COL. LANDA:</b> Lasciatemi vedere i vostri biglietti.	<b>COL. LANDA:</b> Lasciatemi vedere i vostri biglietti.	<b>COL. LANDA:</b> Lasciatemi vedere i vostri biglietti.	<b>COL. LANDA:</b> Oh, lasciatemi vedere i vostri biglietti.
	Ich glaube für einen Star von Ihrem Status wird es nicht allzu schwierig gewesen sein, Premierenkarten für Ihre Freunde zu besorgen.	Ich glaube für einen Star von Ihrem Status wird es nicht allzu schwierig gewesen sein, Premierenkarten für Ihre Freunde zu besorgen.	Mmm, me imagino que conseguir estas entradas para el estreno no fue complicado para una estrella de su categoría.	Ich glaube für einen Star von Ihrem Status wird es nicht allzu schwierig gewesen sein, Premierenkarten für Ihre Freunde zu besorgen.
	Zero zero ventitré, zero zero ventiquattro. Non sarà troppo difficile di [da] trovare. Arrivederci.	Zero zero ventitré, zero zero ventiquattro. Non sarà troppo difficile di [da] trovare. Arrivederci.	Zero zero ventitré, zero zero ventiquattro. Non sarà troppo difficile di [da] trovare, ¿eh? Arrivederci.	Zero zero ventitré, zero zero ventiquattro. Non sarà troppo difficile da trovare. Arrivederci.
	<b>SGT. DONOWITZ:</b> <b>PFC. ULMER:</b> [AE'] Arrivederci!	<b>SGT. DONOWITZ:</b> <b>PFC. ULMER:</b> [G'] Arrivederci!	<b>SGT. DONOWITZ:</b> <b>PFC. ULMER:</b> [S'] Arrivederci!	<b>SGT. DONOWITZ:</b> <b>PFC. ULMER:</b>  Baciamo le mani.
	<b>SGT. DONOWITZ:</b> [AE'] Arrivederci!	<b>SGT. DONOWITZ:</b> [G'] Arrivedeeerci!!!	<b>SGT. DONOWITZ:</b> [S'] Arrivederci!	<b>SGT. DONOWITZ:</b>  Signora.
	<b>LT. ALDO RAINE:</b> [AE'] Arrivederci!	<b>LT. ALDO RAINE:</b> [G'] Arrivederci!	<b>LT. ALDO RAINE:</b> [S'] Arrivederci!	<b>LT. ALDO RAINE:</b>  Baciamo le mani.
<b>COL. LANDA:</b> – Oh, Mademoiselle Mimieux, please join us, I have some friends I'd like you to meet.				
May I say Mademoiselle, you look divine.				
<b>SHOSANNA:</b> Merci.				

Scene 10. *We both speak a little Italian.*



Image 19: Aldo Raine, Donny Donowitz, and Bridget von Hammersmark (01:38:43)

01:38:32 – 01:39:36

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
<b>BRIDGET:</b> I know this is a silly question before I ask it, but can you <b>American's</b> speak any other language <b>then</b> English?	<b>BRIDGET:</b> [G'] I know this is a silly question before I ask it, but <b>can you Americans</b> speak any other language than English?	<b>BRIDGET:</b> Also die Jungs aus der Taverne haben ja nun kläglich versagt. Seid ihr Burschen eventuell eher dazu fähig euch zu verstellen?	<b>BRIDGET:</b> [G'] Sé que es una pregunta estúpida y suena a chiste, pero, ¿podéis los americanos hablar algún otro idioma?	<b>BRIDGET:</b> [G'] So che è una domanda sciocca, anche prima di farla, ma voi americani sapete recitare un po' meglio dei vostri amici.
<b>HIRSCHBERG:</b> Other <b>then</b> Yiddish?				
<b>BRIDGET:</b> Preferably.				
<b>SGT. DONOWITZ:</b> We both speak <b>alittle</b> Italian.	<b>SGT. DONOWITZ:</b> We both speak a little Italian.	<b>SGT. DONOWITZ:</b> Wir können beide ein bisschen Italienisch.	<b>SGT. DONOWITZ:</b> Chapurreamos el italiano.	<b>SGT. DONOWITZ:</b> Siamo tutti un po' attori.
<b>BRIDGET:</b> With <b>a atrocious</b> accent, no doubt.	<b>BRIDGET:</b> [G'] With an atrocious accent, no doubt.	<b>BRIDGET:</b> Mit einem grauenvollen Akzent, zweifelsohne.	<b>BRIDGET:</b> [G'] Con un acento atroz, sin duda.	<b>BRIDGET:</b> [G'] Allora, fingetevi siciliani.
But that doesn't exactly kill us in the crib. Germans don't have a good ear for Italian.	But that doesn't exactly kill us in the crib. Germans don't have a good ear for Italian.	Aber das ist nicht so heikel in diesem Fall. Die Deutschen haben für das Italienische kein gutes Ohr.	Pero eso nos da una posibilidad. Los alemanes no tienen buen oído para el italiano.	Sarete un attore siciliano e i suoi assistenti. I tedeschi non capiranno certo al [il] dialetto.

ORIGINAL SCRIPT	IB-ST	IB-G	IB-S	IB-I
So you mumble Italian and brazen through it, is that the plan?	So you mumble Italian and brazen through it. Is that the plan?	Ihr schummelt euch also nuschelnd mit Italienisch durch, ist das der Plan?	Vais a saltar al ruedo chapurreando italiano, ¿ese es [es ese] el plan?	Quindi borbottate in siciliano con una gran faccia tosta. È questo il piano. [?]
<b>LT. ALDO:</b>  That's about it.	<b>LT. ALDO RAINE:</b> [SE'] That's about it.	<b>LT. ALDO RAINE:</b>  Ja, ein Plan.	<b>LT. ALDO RAINE:</b>  Más o menos.	<b>LT. ALDO RAINE:</b>  Più o meno sì.
<b>BRIDGET:</b>  That sounds good.	<b>BRIDGET:</b>  That sounds good.	<b>BRIDGET:</b>  Das klingt gut.	<b>BRIDGET:</b> [G'] Suena bien.	<b>BRIDGET:</b> [G'] Sembra buono.
<b>LT. ALDO:</b>  It sounds like shit, but what else are we gonna do, go home?	<b>LT. ALDO RAINE:</b> [SE'] It sounds like shit. What else are we going to do? Go home?	<b>LT. ALDO RAINE:</b>  Das klingt scheiße. Was sollen wir sonst machen? Nach Hause gehen?	<b>LT. ALDO RAINE:</b>  Suena de pena. ¿Pero qué hacemos? ¿Írnos a casa?	<b>LT. ALDO RAINE:</b>  È una merda, ma che altro possiamo fare? Tornare a casa?
<b>BRIDGET:</b>  No, it's good.	<b>BRIDGET:</b> [G'] No, that sounds good.	<b>BRIDGET:</b>  Nein, das klingt gut.	<b>BRIDGET:</b> [G'] No, tiene buena pinta.	<b>BRIDGET:</b> [G'] No. Io ci credo.
If you don't blow it, with that, I can get you in the building.	If you don't blow it, with that, I can get you in the building.	Wenn ihr es nicht versaut, krieg' ich euch so in das Gebäude rein.	Si no lo fastidiáis, puedo introducirlos.	Se non vi tradite posso farvi entrare nel cinema.
So, who does what?	Who does what?	Wer macht was?	¿Quién hace qué?	Come volete fare?
<b>LT. ALDO:</b>  Well, I speak the most Italian, so I'll be your escort.	<b>LT. ALDO RAINE:</b> [SE'] Well, I speak the most Italian, so I'll be your escort.	<b>LT. ALDO RAINE:</b>  Also, ich sprech' am besten Italienisch, das heißt, ich bin dein Begleiter.	<b>LT. ALDO RAINE:</b>  Bueno, soy el que habla más italiano, así que, seré tu acompañante.	<b>LT. ALDO RAINE:</b>  Beeh. Io sono stato in Sicilia. Quindi sarò l'attore siciliano.
Donowitz speaks second most, so he'll be your Italian cameraman.	Donowitz speaks second most, so he'll be your Italian cameraman.	Donowitz spricht am zweitbesten, das heißt, er ist dein Kameramann.	Donny es el segundo que sabe más, será tu cámara italiano.	Donowitz è un po' meno bravo di me, farà il mio assistente.
And Hirschberg third most, so he'll be Donny's assistant.	Omar, third most. He'll be Donny's assistant.	Omar am drittbesten, er gibt Donny's Assistenten.	Y Omar, el tercero, será su ayudante.	Omar è il peggiore, sarà il mio parrucchiere.
<b>HIRSCHBERG:</b> I don't speak Italian.	<b>PFC. ULMER:</b> I don't speak Italian.	<b>PFC. ULMER:</b> Ich sprech' kein Italienisch.	<b>PFC. ULMER:</b> Yo no hablo italiano.	<b>PFC. ULMER:</b> Io non lo so il siciliano.
<b>LT. ALDO RAINE:</b>  Like I said, third best. Just keep your fuckin mouth shut.	<b>LT. ALDO RAINE:</b> [SE'] Like I said: third best. Just keep your fucking mouth shut!	<b>LT. ALDO RAINE:</b>  Sag' ich doch: am drittbesten. Halt' einfach dein Maul, okay?	<b>LT. ALDO RAINE:</b>  Lo que he dicho, el tercero, hombre. Tu no abras la boca, ¡joder!	<b>LT. ALDO RAINE:</b>  L'ho detto che sei il peggiore. Infatti muto devi stare!
In fact why don't you start practicing, right now.	In fact, why don't you start practicing right now?	Kannst du gleich üben, ab sofort.	¿Por qué no empiezas a practicar ya?	Anzi, comincia a fare pratica da subito.



## 2. Tables of Operations

### 2.1. *Inglourious Basterds* (IB-G)

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
①	L1a $\Rightarrow$ L2a substituted	$\emptyset$	NO	As L2a = L1b, L1a [G'] as a possible L3 is consequently <i>neutralised</i>
②	L1b repeated (L1b = L2a)	$\emptyset$ (L1b = L2a)	lost	Loss/invisibility of L3 and consequent need for compensation on a narrative level (additional lines)
③	L1c $\Rightarrow$ L2b repeated (L1c $\neq$ L2a)	L1c = L2b	kept (L2b)	TC connotation may differ. L1c [G'] as possible L3 kept.
④	L3 <sup>ST</sup> $\Rightarrow$ L3 <sup>TT</sup> repeated (L3 <sup>ST</sup> $\neq$ L2)	L3 <sup>TT</sup> = L3 <sup>ST</sup>	kept (L3 <sup>TT</sup> )	TC connotation may differ.
⑤	L1a [F'] $\Rightarrow$ L2a [F'] substituted	$\emptyset$	kept	foreign accent conveyed to a similar degree ([F']) and L3 status kept)
⑥	L1a [SE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, but possibly compensated for on a narrative level
⑦	L1a [BE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	impression kept	conveyed by means of lexical choice, grammar, voice texture and intonation

2.2. *Malditos Bastardos* (IB-S)

Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
① L1a ⇒ L2a substituted	∅	NO	L1a [F'] as possible L3 is neutralised. L1a [G'] as a possible L3 is <i>neutralised</i> , but another operation performed: see ②, nationality represented
② L1a [GN] L1b [GN] ⇒ L2a [G'] L1c [GN] substituted	∅ (L1a [GN] L1b [GN] L1c [GN] = L2a [G'])	lost	nationality conveyed: L3-NR-G created  does not hold true for all characters and suspension of disbelief is required
③ ⇒ L2a substituted	∅	lost	Operation only carried out for two characters. In one case this contradicts the possible motivations for operation ②.
L1b ④ ⇒ L2b repeated (L1b ≠ L2a)	L1b = L2b	kept (L2b)	Potential further L3 <sup>TT</sup> created (rather unintentional): L2b [S'] Voice inconsistency, as L1b both dubbed and undubbed
⑤ ⇒ L2a substituted	∅	lost	L3 invisibility Narrative contradiction first chapter-last chapter
L1c ⑥ ⇒ L2c repeated (L1c ≠ L2a)	L1c = L2c	kept (L2c)	Voice actor's ability of speaking L2c ≠ actor's ability of speaking L1c
⑦ L3 <sup>ST</sup> ⇒ L3 <sup>TT</sup> repeated (L3 <sup>ST</sup> ≠ L2)	L3 <sup>TT</sup> = L3 <sup>ST</sup>	kept	L3 <sup>ST</sup> is more familiar to L2a speakers than L1a speakers and is thus probably better understood.
⑧ L1a [F'] ⇒ L2a	∅	lost	foreign accent not conveyed, stronger identification of TT audience with character
⑨ L1a [SE'] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, no clear proof of compensation, speech style partly conveyed through voice (pronunciation)
⑩ L1a [BE'] ⇒ L2a substituted	∅ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, possible intended compensation through register and voice

2.3. *Bastardi senza gloria* (IB-I)

	Operation	L2b/L2c/ L3 <sup>TT</sup> segment	L2b/L2c/ L3 <sup>TT</sup> status	Result/effect
①	L1a $\Rightarrow$ L2a substituted	$\emptyset$	NO	L1a [G'] and L1a [F'] as possible L3s were recognised and conveyed, see ⑥ and ⑦
②	L1b $\Rightarrow$ L2b repeated (L1b $\neq$ L2a)	L1b = L2b	kept (L2b)	Voice inconsistency when L2b speaker also speaks L2a
③	L1c $\Rightarrow$ L2a substituted	$\emptyset$	lost	L3 invisibility Narrative contradiction first chapter-last chapter
④	L1c $\Rightarrow$ L2c repeated (L1c $\neq$ L2a)	L1c = L2c	kept (L2c)	Narrative comment on language is left unchanged and discrepancy could be perceived
⑤	L3 <sup>ST</sup> $\Rightarrow$ L3 <sup>TT</sup> substituted (L3 <sup>ST</sup> = L2a)	L3 <sup>ST</sup> $\Rightarrow$ L3 <sup>ST</sup> [SI']	kept (L3 <sup>TT</sup> )	Suspension of disbelief required; visual constraints
⑥	L1a [F'] $\Rightarrow$ L2a [F'] substituted	$\emptyset$	kept	foreign accent conveyed to a similar degree ([F'] and L3 status kept)
⑦	L1a [G'] $\Rightarrow$ L2a [G'] substituted	$\emptyset$	kept	foreign accent conveyed to a similar degree ([G'] and L3 status kept)
⑧	L1a [SE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, partly conveyed through intonation
⑨	L1a [BE'] $\Rightarrow$ L2a substituted	$\emptyset$ (L3 <sup>TT</sup> = L2a)	lost	L3 invisibility, partly conveyed through intonation and voice

### 3. Characters and Languages

Character	IB-ST		IB-G		IB-S		IB-I	
	Native Language	Other Languages	Native Language	Other Languages	Native Language	Other Languages	Native Language	Other Languages
	Language	Languages	Language	Languages	Language	Languages	Language	Languages
Aldo Raine	English	-	German	-	Spanish	-	Italian	-
Archie Hiccox	English	German	German	-	Spanish	-	Italian	German
Bridget von H.	German	English, Italian	German	Italian	Spanish [GN]	Italian	Italian	German
Butz	German	-	German	-	German	-	German	-
Dieter Hellstrom	German	English	German	-	Spanish [GN]	-	German	Italian
Donny Donowitz	English	-	German	-	Spanish	-	Italian	-
Ed Fenech	English	-	German	-	Spanish	-	Italian	-
Frederick Zoller	German	French	German	French	Spanish [GN]	German	Italian	German
Hans Landa	German	English, French, Italian	German	French, Italian	Spanish	French, German, Italian	Italian	French, German
Hitler	German	-	German	-	German	-	German	-
Hugo Stiglitz	German	English	German	-	Spanish [GN]	-	Italian	German
Joseph Goebbels	German	-	German	-	German	-	German	-
Marcel	French	-	French	-	Spanish	-	Italian	-
Omar Ulmer	English	-	German	-	Spanish	-	Italian	-
Perrier LaPadite	French	English	French	German	French	Spanish	French	Italian
Shosanna Dreyfus	French	English	French	German	Spanish	-	Italian	-
Wilhelm	German	English	German	-	Spanish [GN]	-	Italian	-
Wilhelm Wicki	German	English	German	-	Spanish/ Spanish [GN]	German [S']	Italian	German
Winston Churchill	English	-	German	-	Spanish	-	Italian	-

## 4. Facts and Figures

### 4.1. *Inglourious Basterds* (IB-G)

<b>Title</b>	<b>Inglourious Basterds</b>
<b>Year of Premiere</b>	2009
<b>Dubbing Studio</b>	Berliner Synchron AG
<b>Dubbing Director</b>	Matt, Norman
<b>Dubbing Assistant</b>	-
<b>Dubbing Sound Technician</b>	N/A
<b>Sound Mixer</b>	N/A
<b>Translator</b>	Alexander Löwe
<b>Local Distributor</b>	Universal Pictures Germany

Source: <<http://215072.homepagemodules.de/t512087f11775323-Inglourious-Basterds-3.html>>.

Accessed on 2 July 2012.

<b>Character</b>	<b>Actor</b>	<b>German Voice Actor</b>
Adolf Hitler	Martin Wuttke	Martin Wuttke
Babette	Jana Pallaske	Jana Pallaske
Bridget von Hammersmark	Diane Kruger	Diane Kruger
Col. Hans Landa	Christoph Waltz	Christoph Waltz
Cpl. Wilhelm Wicki	Gedeon Burkhard	Gedeon Burkhard
Cpt. Wolfgang	Ludger Pistor	Ludger Pistor
Eric	Christian Berkel	Christian Berkel
Fredrick Zoller	Daniel Brühl	Daniel Brühl
General Ed Fenech	Mike Myers	Oliver Rohrbeck
German Soldier/Beethoven	Petra Hartung	Petra Hartung
German Soldier/Edgar Wallace	Volker Michalowski	Volker Michalowski
German Soldier/Mata Hari	Ken Duken	Ken Duken
German Soldier/Winnetou	Arndt Schwering-Sohnrey	Arndt Schwering-Sohnrey
Joseph Goebbels	Sylvester Groth	Sylvester Groth
Kliest	Christian Brückner	Christian Brückner
Lt. Aldo Raine	Brad Pitt	Tobias Meister
Lt. Archie Hicox	Michael Fassbender	Norman Matt
Major Dieter Hellstrom	August Diehl	August Diehl
Marcel	Jacky Ido	Jacky Ido
<i>Narrator</i>	Samuel L. Jackson (voice)	Engelbert von Nordhausen
OSS commander	Harvey Keitel (voice)	Karl Schulz

Character	Actor	German Voice Actor
Perrier LaPadite	Denis Menochet	Gill Gavois
Pfc. Gerold Hirschberg	Samm Levine	Christoph Banken
Pfc. Omar Ulmer	Omar Doom	Nico Mamone
Pfc. Smithson Utivich	B.J. Novak	Rainer Fritzsche
Pvt. Butz/Walter Frazer	Sönke Möhring	Sönke Möhring
Sgt. Donny Donowitz	Eli Roth	Tobias Kluckert
Sgt. Hugo Stiglitz	Til Schweiger	Til Schweiger
Sgt. Werner Rachtman	Richard Sammel	Richard Sammel
Sgt. Wilhelm/Pola Negri	Alexander Fehling	Alexander Fehling
Shosanna Dreyfus	Mélanie Laurent	Emily Behr
Winston Churchill	Rod Taylor	Klaus Sonnenschein

Source: <[www.synchronsprecher.com](http://www.synchronsprecher.com)>. Accessed on 22 June 2012.

#### 4.2. *Malditos Bastardos* (IB-S)

<b>Title</b>	<b>Malditos Bastardos</b>
<b>Year of Premiere</b>	2009
<b>Dubbing Studio</b>	Sonoblok S.A. (Barcelona)
<b>Dubbing Director</b>	García Guevara, Manuel
<b>Dubbing Assistant</b>	-
<b>Dubbing Sound Technician</b>	David Doncos
<b>Sound Mixer</b>	Pepe Pleguezuelos
<b>Translator</b>	Llurba, Josep
<b>Local Distributor</b>	Universal Pictures Spain

Source: <<http://www.eldoblaje.com/datos/FichaPelicula.asp?id=17620>>. Accessed on 30 May 2012.

Character	Actor	Spanish Voice Actor
Adolf Hitler	Martin Wuttke	<i>undubbed</i>
Babette	Jana Pallaske	N/A
Bridget von Hammersmark	Diane Kruger	Alba Sola
Col. Hans Landa	Christoph Waltz	Pep Antón Muñoz
Cpl. Wilhelm Wicki	Gedeon Burkhard	Ricky Coello
Cpt. Wolfgang	Ludger Pistor	N/A
Eric	Christian Berkel	N/A
Francesca Mondino	Julie Dreyfus	Alicia Laorden

Character	Actor	Spanish Voice Actor
Fredrick Zoller	Daniel Brühl	Daniel Brühl
General Ed Fenech	Mike Myers	Rafael Calvo
German Soldier/Beethoven	Petra Hartung	N/A
German Soldier/Edgar Wallace	Volker Michalowski	N/A
German Soldier/Mata Hari	Ken Duken	N/A
German Soldier/Winnetou	Arndt Schwering-Sohnrey	N/A
Joseph Goebbels	Sylvester Groth	<i>undubbed</i>
Kliest	Christian Brückner	N/A
Lt. Aldo Raine	Brad Pitt	Daniel García
Lt. Archie Hicox	Michael Fassbender	José Posada
Major Dieter Hellstrom	August Diehl	Toni Mora
Marcel	Jacky Ido	Jordi Ribes
<i>Narrator</i>	Samuel L. Jackson (voice)	Miguel Angel Jenner
OSS commander	Harvey Keitel (voice)	Camillo García
Perrier LaPadite	Denis Menochet	Carlos Di Blasi
Pfc. Gerold Hirschberg	Samm Levine	Christoph Banken
Pfc. Omar Ulmer	Omar Doom	Juan Antonio Soler
Pfc. Smithson Utivich	B.J. Novak	Xavier Fernández
Pvt. Butz/Walter Frazer	Sönke Möhring	<i>undubbed</i>
Sgt. Donny Donowitz	Eli Roth	Jordi Pons
Sgt. Hugo Stiglitz	Til Schweiger	Manuel Gimeno
Sgt. Werner Rachtman	Richard Sammel	Domenech Farell
Sgt. Wilhelm/Pola Negri	Alexander Fehling	Dani Albiac
Shosanna Dreyfus	Mélanie Laurent	Joël Mulachs
Winston Churchill	Rod Taylor	Joaquín Díaz

Source: <<http://www.eldoblaje.com/datos/FichaPelicula.asp?id=17620>>. Accessed on 1 July 2012.

4.3. *Bastardi senza gloria* (IB-I)

<b>Title</b>	<b>Bastardi senza gloria</b>
<b>Year of Premiere</b>	2009
<b>Dubbing Company</b>	Pumaisdue
<b>Dubbing Director</b>	Fiamma Izzo
<b>Dubbing Assistant</b>	Simona Romeo
<b>Dubbing Sound Technician</b>	Sandro Galluzzo
<b>Sound Mixer</b>	Alessandro Checcacci
<b>Translator</b>	Fiamma Izzo
<b>Local Distributor</b>	Universal Pictures Italia

Source: <[http://www.asinc.it/eng/ase\\_rwn\\_09.html](http://www.asinc.it/eng/ase_rwn_09.html)>. Accessed on 1 July 2012.

<b>Character</b>	<b>Actor</b>	<b>Italian Voice Actor</b>
Adolf Hitler	Martin Wuttke	<i>undubbed</i>
Babette	Jana Pallaske	N/A
Bridget von Hammersmark	Diane Kruger	Domitilla D'Amico
Col. Hans Landa	Christoph Waltz	Stefano Benassi
Cpl. Wilhelm Wicki	Gedeon Burkhard	Alessandro Budroni
Cpt. Wolfgang	Ludger Pistor	<i>undubbed</i>
Eric	Christian Berkel	<i>undubbed</i>
Francesca Mondino	Julie Dreyfus	Gaia Bastregghi
Fredrick Zoller	Daniel Brühl	Francesco Pezzulli
General Ed Fenech	Mike Myers	Roberto Pedicini
German Soldier/Beethoven	Petra Hartung	<i>undubbed</i>
German Soldier/Edgar Wallace	Volker Michalowski	<i>undubbed</i>
German Soldier/Mata Hari	Ken Duken	<i>undubbed</i>
German Soldier/Winnetou	Arndt Schwing-Sohnrey	<i>undubbed</i>
Joseph Goebbels	Sylvester Groth	<i>undubbed</i>
Kliet	Christian Brückner	N/A
Lt. Aldo Raine	Brad Pitt	Sandro Acerbo
Lt. Archie Hicox	Michael Fassbender	Francesco Brando
Major Dieter Hellstrom	August Diehl	N/A
Marcel	Jacky Ido	Fabio Boccanera
<i>Narrator</i>	Samuel L. Jackson (voice)	Fabrizio Pucci
OSS commander	Harvey Keitel (voice)	N/A
Perrier LaPadite	Denis Menochet	Massimo Bitossi



Character	Actor	Italian Voice Actor
Pfc. Gerold Hirschberg	Samm Levine	N/A
Pfc. Omar Ulmer	Omar Doom	Carlo Scipioni
Pfc. Smithson Utivich	B.J. Novak	Oreste Baldini
Pvt. Butz/Walter Frazer	Sönke Möhring	<i>undubbed</i>
Sgt. Donny Donowitz	Eli Roth	Alessio Cigliano
Sgt. Hugo Stiglitz	Til Schweiger	Maurizio Fiorentini
Sgt. Werner Rachtman	Richard Sammel	Edwin Francis
Sgt. Wilhelm/Pola Negri	Alexander Fehling	Stefano Crescentini
Shosanna Dreyfus	Mélanie Laurent	Federica De Bortoli
Winston Churchill	Rod Taylor	Carlo Reali

Source: <[http://www.calliopea.it/titolo/11621/1/bastardi\\_senza\\_gloria](http://www.calliopea.it/titolo/11621/1/bastardi_senza_gloria)>. Accessed on 1 July 2012.

#### 4.4. Full Cast

Actor	Character
Brad Pitt	Lt. Aldo Raine
Mélanie Laurent	Shosanna Dreyfus
Christoph Waltz	Col. Hans Landa
Eli Roth	Sgt. Donny Donowitz
Michael Fassbender	Lt. Archie Hicox
Diane Kruger	Bridget von Hammersmark
Daniel Brühl	Frederick Zoller
Til Schweiger	Sgt. Hugo Stiglitz
Gedeon Burkhard	Cpl. Wilhelm Wicki
Jacky Ido	Marcel
B.J. Novak	Pfc. Smithson Utivich
Omar Doom	Pfc. Omar Ulmer
August Diehl	Major Hellstrom
Denis Menochet	Perrier LaPadite
Sylvester Groth	Joseph Goebbels
Martin Wuttke	Hitler
Mike Myers	General Ed Fenech
Julie Dreyfus	Francesca Mondino
Richard Sammel	Sgt. Rachtman
Alexander Fehling	Master Sgt. Wilhelm / Pola Negri
Rod Taylor	Winston Churchill
Sönke Möhring	Pvt. Butz / Walter Frazer

Actor	Character
Richard Sammel	Sgt. Werner Rachtmann
Samm Levine	Pfc. Hirschberg
Paul Rust	Pfc. Andy Kagan
Michael Bacall	Pfc. Michael Zimmerman
Arndt Schwering-Sohnrey	German Soldier / Winnetou
Petra Hartung	German Female Soldier / Beethoven
Volker Michalowski	German Soldier / Edgar Wallace (as Zack Volker Michalowski)
Ken Duken	German Soldier / Mata Hari
Christian Berkel	Proprietor Eric
Anne-Sophie Franck	Mathilda
Léa Seydoux	Charlotte LaPadite
Tina Rodriguez	Julie LaPadite
Lena Friedrich	Suzanne LaPadite
Ludger Pistor	Cpt. Wolfgang
Jana Pallaske	Babette
Wolfgang Lindner	Herrman #1 <sup>29</sup>
Michael Kranz	Herrman #3
Rainer Bock	General Schonherr
André Penvern	Old French Veterinarian
Sebastian Hülk	Hellstrom's Driver / Nazi Usher #1
Buddy Joe Hooker	Gaspar
Carlos Fidel	Pfc. Simon Sakowitz
Christian Brückner	Kliest Voice (voice)
Hilmar Eichhorn	Emil Jannings
Patrick Elias	Jakob Dreyfus
Eva Löbau	Miriam Dreyfus
Salvadore Brandt	Bob Dreyfus
Jasper Linnewedel	Amos Dreyfus
Wilfried Hochholdinger	German Company Sgt.
Olivier Girard	Maxim's Waiter
Michael Scheel	General Frank
Leo Plank	Motorcycle Rider #1
Andreas Tietz	Motorcycle Rider #2
Bo Svenson	American Colonel

<sup>29</sup> Hans Landa addresses every assistant who seems to carry out less important work and is unimportant to the storyline as *Hermann*. The name actually appears several times during the movie. When he introduces the last Hermann, the radio operator, he even pauses for a moment and then just decides to go with the 'usual' name. It seems that the Internet Movie Database forgot to list Herman #2 (although it could be the same person as Herman #1 or Hermann #3).

Actor	Character
Enzo G. Castellari	Himself
<i>Rest of cast listed alphabetically:</i>	
Michael August	German Soldier (uncredited)
Noemi Besedes	German Movie Star (uncredited)
Alex Boden	Military Attaché (uncredited)
Hélène Cardona	German Official (voice) (uncredited)
Bela B. Felsenheimer	Usher #2
Guido Föhrweißer	SS Major (uncredited)
Jake Garber	German Soldier (uncredited)
Samuel L. Jackson (uncredited)	Narrator (voice)
Harvey Keitel	OSS commander who agrees to deal (voice)
Andrew Napier	Nazi Theatre Attendee (uncredited)
Gregory Nicotero	Gestapo Major (uncredited)
Niko Novick	Nazi Soldier (uncredited)
Aleksandrs Petukhovs	Soldier (uncredited)
Brendan Potter	Jimi Dean (uncredited)
Sabrina Rattey	German Civilian (uncredited)
Anastasia Schifler	Marie (uncredited)
Vitus Wieser	French Waiter (uncredited)

**Source:** Internet Movie Database <<http://imdb.com>>,  
verified and adapted according to <<http://www.filmstarts.de>>.

## 5. Excerpts from Tarantino's Script

"INGLOURIOUS  
BASTERDS"

Written and directed  
by

QUENTIN TARANTINO

last draft  
JUL 2nd  
2008

PERRIER

(to his women)

Charlotte, would you take the girls outside. The Colonel and I need to have a few words.

The Farmers Wife follows her husbands orders, and gathers her daughter's taking them outside, closing the door behind them.

The Two Men are alone, at the farmers dinner table, in the Farmers humble home.

COL LANDA

Monsieur LaPadite, I regret to inform you I've exhausted the extent of my French. To continue to speak it so inadequately, would only serve to embarrass me. However, I've been lead to believe you speak English quite well?

PERRIER

Oui.

COL LANDA

Well, it just so happens, I do as well. This being your house, I ask your permission to switch to English, for the remainder of the conversation?

PERRIER

By all means.

They now speak ENGLISH;

COL LANDA

Monsieur LaPadite, while I'm very familiar with you, and your family. I have no way of knowing if you are familiar with who I am. Are you aware of my existence?

The Farmer answers;

PERRIER

Yes.

COL LANDA

This is good. Are you aware of the job I've been ordered to carry out in France?

MAJOR HELLSTROM  
(pointing behind  
him at the table)

Too bad about them though. They seem  
like a likeable bunch.

(referring to  
Stiglitz and Wicki)

You two will have to shoot them.

BRIDGET

Then Major, I implore you. For the  
sake of those German troops, will  
you please leave with us?

MAJOR HELLSTROM

Oh Bridget, your concern for German  
troops, gets me

(Pointing at  
his heart)

...right here. You mean for the sake  
your whore legs, don't you? You can't  
afford to get any bullet holes in them,  
your not finished spreading them for  
all the Hollywood Jews.

Lt.Hicox picks up his thirty-three year old single malt  
scotch, and says;

LT.HICOX  
(ENGLISH)

Well, if this is it old boy, I hope  
you dont mind if I go out speaking  
the kings?

MAJOR HELLSTROM  
(ENGLISH)

By all means, Cap't.

The English film critic, commando, picks up the thirty-three  
the Nazi Major bought him, and says;

LT.HICOX

There's a special rung in hell reserved  
for people who waste good scotch.  
And seeing as I might be rapping on  
the door momentarily....

He downs the stuff.

LT.HICOX  
(To the Nazi  
Major)

I must say, damn good stuff, sir.

PFC.HIRSCHBERG

You! Go!

Sgt.Rachtman is a little slow to respond. So Hirschberg grabs him by the hair, YANKS him to his feet, and KICKS him in the ass, sending him on his way.

Most of The Bastreds sit in a circle, Indian style, with Aldo in the middle.

As Sgt.Rachtman walks towards this circle of Basterds, A OFF SCREEN LITERARY NARRATOR (not Pvt.Butz) speaks over the SOUNDTRACK in ENGLISH;

NARRATOR(VO)

Sgt.Werner Rachtman has seen many interrogations since Germany decided it should rule Europe. But this is the first time he's ever been on the wrong end of the exchange.

It's always been his belief, only a weakling, in mind, body, and spirt complies with the enemy under threat of consequence.

As Werner watched men cry like women, pleadingly offer their knowledge, in exchange for their worthless lives, he made a vow to himself.

If his role is to die in this conflict.

When they put him under the earth, his dignity would be buried with him.

For in the other world, the gods only respect the ones they test first.

Well Sgt, this is your test.

And the gods are watching.

The captured German Sgt, enters the circle of Basterds, stands straight before the sitting southern Lieutenant, and salutes his captor.

SGT.RACHTMAN

(ENGLISH)

Sgt.Werner Rachtman.

Aldo returns the salute, looking up at him.

LT.ALDO

Lt.Aldo Raine, pleased to meet cha.  
You know what sit down means Werner?

SGT.RACHTMAN

Yes.

LT.ALDO

Then sit down.

The German Sgt does.

LT.ALDO

How's your English Werner? Cause if need be, we gotta a couple fellas can translate.

Aldo points at one of The Basterds in the circle, CPL.WILHELM WICKI.

LT.ALDO

Wicki there, a Austrian Jew, got the fuck outta Saltzberg, while the gettin was good. Became American, got drafted, and came back to give y'all what for.

Then Aldo points to another Basterd. A big scary looking Basterd, in a German Sgt's uniform, named, SGT.HUGO STIGLITZ

LT.ALDO

And another one over there, you might be familiar with, Sgt.Hugo Stiglitz. Heard of 'em.

The two German Sgt's look at each other.

SGT.RACHTMAN

Everybody in the German army's heard of Hugo Stiglitz.

The Basterds laugh, a couple pat Hugo on the back.

The NARRATOR comes back on the SOUNDTRACK.

NARRATOR(VO)

The reason for Hugo Stiglitz's celebrity among German soldiers is simple.

WE SEE A PHOTO OF HUGO on the front page of the Nazi version of Stars and Stripes (the military newspaper).

NARRATOR(VO)

As a German enlisted man, he killed thirteen Gestapo officers, mostly Majors.

WE SEE THE MILITARY PHOTOS OF ALL THIRTEEN GESTAPO OFFICERS.



DONNY

You bet your sweet ass I am.

MRS.HIMMELSTEIN

Good. A Basterds work is never done.  
Specially in Germany.

Donny steps up to the plate, looking down at the Nazi;

DONNY

Gimmie your papers.

Werner hands Donny up his papers.

Donny RIPS the identity page out, and sticks it in his pocket.

MRS.HIMMELSTEIN

Hand me your sword Gideon. I do believe  
I will join you on this journey.

INSERT

she signs the BAT, "MADELEINE"

BACK TO BASTERDS

Donny BEATS Werner TO DEATH WITH THE BAT, to the cheers of  
The Basterds.

PVT.BUTZ

watches. Hirschberg says to him;

PFC.HIRSCHBERG

About now, I'd be shittin my pants, if  
I was you.

Aldo points a finger at Butzs, and crooks it toward him.

PFC.HIRSCHBERG

That means you, cup cake.

A crying, visibly shaken, Butz sits down in front of Aldo.

LT.ALDO

You wanna live?

PVT.BUTZ

Yes, sir.

LT.ALDO

Point out on this map, the German  
position.

His arm shoots out like a rocket, and points out the  
positions.

PVT.BUTZ

This area here.

LT.ALDO

How many?

PVT.BUTZ

Maybe twelve.

LT.ALDO

What kinda of artillery?

PVT.BUTZ

They have a machine gun dug in here pointing north.

BACK TO HITLER

HITLER

How did you survived this ordel?

WE SEE Pvt.Butz in The Fuhrer's room for the first time. He wears a Nazi cap, which is unusual in the presence of The Fuhrer, but he seems okay with it.

PRVT.BUTZ

They let me go.

FROM HERE ON WE GO BACK AND FORTH BETWEEN ALDO AND HITLER.

LT.ALDO

Now when you report what happened here, you can't tell 'em, you told us, what you told us. They'll shoot ya. But there gonna wanna know, why you so special, we let you live? So tell 'em, we let ya live, so you could spread the word through the ranks, what's gonna happen to every Nazi we find.

HITLER

You are not to tell anybody anything! Not one word of detail! Your outfit was ambushed, and you got a away. Not one word more.

PVT.BUTZ

Yes mine Fuhrer.

Pause.

HITLER

Did they mark you like they did the other survivors?

PVT.BUTZ

Yes mine Fuhrer.

HITLER

Remove your hat and show me.

LT.ALDO

Now say we let ya go, and say you survive the war? When you get back home, what'cha gonna do?

PVT.BUTZ

I will hug my mother like I've never hugged her before.

LT.ALDO

Well, ain't that's a real nice boy. Are you going to take off your uniform?

PVT.BUTZ

Not only shall I remove it, but I intend to burn it!

The young German is telling Aldo, what he thinks, Aldo wants to hear. But the last answer didn't go down as well as he thought it would, evident by the frown on Aldo's face.

LT.ALDO

Yeah, that's what we thought. We don't like that. You see, we like our Nazi's in uniforms. That way, you can spot 'em, just like that.

(Snaps his fingers)

But you take off that uniform, ain't nobody gonna know you was a Nazi. And that don't sit well with us.

Aldo removes a LARGE KNIFE from a sheath on his belt.

LT.ALDO

So I'm gonna give ya a little somethin, you can't take off.

BACK TO HITLER

Pvt.Butz removes his combat helmet, hair hangs in his face, he moves it aside, and WE SEE a SWASTIKA has been HAND CARVED INTO HIS FOREHEAD.

BACK TO BASTERDS

BUTZ'S POV:

on ground, looking up at them. Aldo has just carved the swastika, and he's holding the bloody knife. All The Basterds crowd around to admire his handy work.

WICKI and MATA HARI

both ON THERE FEET, FIRING WILDLY at each other, MATA HARI is HIT THREE TIMES (fatally), WICKI is HIT ONCE.

SGT.POLA NEGRI

comes off the floor with a SUB MACHINE GUNN, and SPRAYS the whole other side of the room, WIPING OUT both WICKI and ERIC.

The SHOOTING STOPS...the SMOKE caused by the gunfire...starts to DISSIPATE...The only one in the room left alive, is the young German Sgt, with the machine gunn.

WE HEAR the feet of the soldiers outside, reach the basement entrance.

The door opens....

...The German Sgt, sends FIFTY BULLETS in the doors direction...

No one goes through it.

What we have here, is a rabbit hole like situation. No one inside is getting out, no one outside is getting in.

The young German Sgt, YELLS in ENGLISH, to the outside;

GERMAN SGT

You outside! Who are you? British,  
American, what?

Aldo's Voice YELLS down the hole;

ALDO'S VOICE(OS)

We're American's ! What are you?

GERMAN SGT

I'm a German you idiot!

ALDO'S VOICE(OS)

You speak English pretty good for a  
German!

GERMAN SGT

I agree! So let's talk!

ALDO'S VOICE(OS)

Okay, talk!

GERMAN SGT

I'm a father! My baby was born today  
in Frankfurt! Five hours ago! His name  
is Max! We were in here drinking and  
celebrating! They're the ones that  
came in shooting and killing!  
It's not my fault!

Patting his lap.

COL.LANDA  
Put your foot in my lap.

BRIDGET  
Colonel, you embarrass me.

COL.LANDA  
I assure you fraulein, my intention  
is not to flirt.

Patting his lap more with more aggression.

The nervous fraulein, lifts up her strapy dress shoe enclosed  
foot, and places it in the Colonel's lap.

The Colonel, very delicately, unfastens the thin straps that  
hold the frauleins shoe on her foot.....

....He removes the shoe.....

.....Leaving only the frauleins bare foot....

THEN....

He removes from his heavy SS coat pocket, the pretty dress shoe  
the fraulein left behind at La Louisiane....

He slips it on her foot....

....it fits like a glove.

Bridget knows she's BUSTED.

Col.Landa smiles and says in ENGLISH;

COL.LANDA  
What's that American expression...  
"If the shoe fits...you must wear it".

He removes her foot from his lap.

BRIDGET  
(GERMAN)  
What now Colonel?

COL.LANDA  
(GERMAN)  
Do you admit you treachery?

She stares defiant daggers into him.

Feeling any good Nazi Officer's patience would of been exhausted long ago, Lt.Hicox butts in.

LT.HICOX

None of your business,Sgt.  
You might not have worn out your welcome  
with the fraulein, with your drunken  
boorish behavior, but you have wore out  
your welcome with me.

The Table of game playing Soldiers, hear this, and get quiet.

LT.HICOX

Might I remind you Sgt.,your a enlisted  
man. This is a Officers table. I suggest  
you stop pestering the fraulein, and  
rejoin your table.

The German Master Sgt., looks quizzically at the Officer.

SGT.POLA NEGRI

Excuse me Cap't, but your accent is  
is very unusual.

The whole room pauses...for different reasons.....

SGT.POLA NEGRI

Where are you from?

A silent moment passes between the two tables, then the two  
German born impostors spring into action.

WICKI

Sgt.! You must be ether drunk or mad,  
to speak to a superior officer with  
such impertinentness!

Stiglitz, STANDS and YELLS to the other table;

STIGLITZ

I'm making YOU,...

(Pointing at  
Winnetou)

...and YOU,...

(Pointing at  
Edgar Wallace)

...responsible, for him.

(Pointing at  
Sgt.Pola)

I suggest you take hold of your friend,  
or he'll spend Max's first birthday  
in jail for public drunkenness!

The Germans SPRING UP, and take hold of Sgt.Pola.....

WHEN....

A GERMAN VOICE rings out;

GERMAN VOICE (OS)

Then might I inquire?

The Five known Germans move aside, reveling the unknown German in the room, unseen till now, our old friend from before MAJOR DEITER HELLSTROM of the GESTAPO. The Major stands from the little table he was sitting at.

MAJOR HELLSTROM

Like the young newly christened father,  
I too have a acute ear for accents.  
And like him, I too find yours odd.  
From where do you hail, Cap't?

Wicki jumps in;

WICKI

Major, this is highly inappr -

MAJOR HELLSTROM

- I wasn't speaking to you  
Lt.Saltzberg,

(Turning to  
Stiglitz)

or you ether, Lt.Berlin.

(Looking at  
Hicox)

I was speaking to Cap't I-don't-know-what.

The Gestapo Major is now standing beside Sgt.Pola, before the impostors table.

Lt.Hicox, calmly explains his origin.

LT.HICOX

I was born in the village that rests  
in the shadow of Piz Palu.

MAJOR HELLSTROM

The mountain?

LT.HICOX

Yes. In that village we all speak like  
this. Have you seen the Riefenstahl film?

MAJOR HELLSTROM

Yes.

COL.LANDA

I'm just teasing you, fraulein. You know me, I tease rough. So who are your three handsome escorts?

BRIDGET

I'm afraid neither three speak a word of German. Their friends of mine from Italy. This is a wonderful Italian stuntman, Antonio Margheriti.

(Meaning Aldo)

A very talented cameraman, Enzo Gorlomi.

(Meaning Donny)

And Enzo's camera assistant, Dominick Decocco.

The German fraulein turns to the three tuxedo wearing Basterds.

BRIDGET

(ITALIAN)

Gentlemen, this is a old friend, Col. Hans Landa of the S.S.

The Basterds know only too well who Landa the Jew Hunter is, but they can't show it.

Aldo sticks out his hand...

LT.ALDO

Boungiorno.

The German takes his hand....

COL.LANDA

Margheriti...?

(ITALIAN)

Am I saying it correctly...?

.....Margheriti?

LT.ALDO

(ITALIAN)

Yes. Correct.

COL.LANDA

(ITALIAN)

Margheriti....Say it for me once please...?

LT.ALDO

Margheriti.



COL.LANDA  
(ITALIAN)

I'm sorry, again...?

LT.ALDO

Margheriti.

COL.LANDA  
(ITALIAN)

Once more....?

LT.ALDO

Margheriti.

COL.LANDA

Margheriti.

(FRENCH)

It means daisies, I believe.

Turning his gaze to Donny.

COL.LANDA  
(ITALIAN)

What's your name again?

SGT.DONOWITZ

Enzo Gorlomi.

COL.LANDA  
(ITALIAN)

Again....?

SGT.DONOWITZ

Gorlomi.

COL.LANDA  
(ITALIAN)

One more time, but let me really  
hear the music in it.

SGT.DONOWITZ  
(HAMMY ITALIAN)

Gorlomi.

Now to Hirschberg...

COL.LANDA  
(ITALIAN)

And you?

Then Hirschberg breaks out the best Italian accent of the  
group;

HIRSCHBERG

Dominick Decocco.

COL.LANDA

Dominick Decocco?

HIRSCHBERG

Dominick Decocco.

COL.LANDA

Bravo....Bravo.

BRIDGET  
(GERMAN)Well, my two cameraman friends need  
to find there seats.

Col.Landa stops a WAITER with a tray of champagne glasses.

COL.LANDA  
(GERMAN)

Not so fast, lets enjoy some champagne.

Everyone gets a glass.

COL.LANDA  
(FRENCH)- Oh, Mademoiselle Mimieux, please  
join us, I have some friends I'd  
like you to meet.

Shosanna joins the circle, and is handed a champagne glass.

This is the first moment The Basterds are aware of Shosanna.

COL.LANDA  
(FRENCH)May I say Mademoiselle, you look  
divine.SHOSANNA  
(FRENCH)

Merci.

COL.LANDA  
(GERMAN)This lovely young lady, is Mademoiselle  
Emmanuelle Mimieux, this is her cinema,  
and she is our hostess for the evening.

(FRENCH)

And Mademoiselle, this battered, broken,  
and none worse for the wear German  
goddess, is Bridget Von Hammersmark.

LT.ALDO

The doggie docs gonna dig that slug outta your gam. Then he's gonna wrap it up in a cast, and you gotta good how I broke my leg mountain climbing story. That's German, ain't it? Y'all like climbin mountains, don'tch?

BRIDGET

I don't. I like smoking, drinking, and ordering in restaurants, but I see your point.

LT.ALDO

We fill ya up with morphine, till it's comin out ya ears. Then just limp your little ass up that rouge car-pet.

BRIDGET

Splendid. When the Nazi's put me up against a wall, it won't hurt so much.

(Changing tone)

I know this is a silly question before I ask it, but can you American's speak any other language then English?

HIRSCHBERG

Other then Yiddish?

BRIDGET

Preferably.

Donny referring to Aldo and himself.

SGT.DONOWITZ

We both speak alittle Italian.

BRIDGET

With a atrocious accent, no doubt. But that doesn't exactly kill us in the crib. Germans don't have a good ear for Italian. So you mumble Italian, and brazen through it, is that the plan?

LT.ALDO

That's about it.

BRIDGET

That sounds good.

LT.ALDO

It sounds like shit, but what else we gonna do, go home?

BRIDGET

No, it's good. If you don't blow it, with that, I can get you in the building.

(Change tone)

So, who does what?

LT.ALDO

Well I speak the most Italian, so I'll be your escort. Donowitz speaks the second most, so he'll be your Italian cameraman. And Hirschberg third most, so he'll be Donnys assistant.

HIRSCHBERG

I don't speak Italian.

LT.ALDO

Like I said, third best. Just keep your fuckin mouth shut. In fact why don't you start practising, right now.

BRIDGET

(Meaning Utivich)

What about the little one?

UTIVICH

Do you mean me?

BRIDGET

I didn't mean any offence.

UTIVICH

None taken you German cunt.

LT.ALDO

Utivich is the chauffeur.

UTIVICH

I can't drive.

Bridget SCREAMS in frustration;

BRIDGET

You Americans are fucking useless!