

INTRODUCING THE INTERACTIVE MODEL FOR THE ANALYSIS AND TRANSLATION OF MULTIMODAL TEXTS

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Abstract – This paper introduces an ‘Interactive Model’ of audiovisual translation, which aims to provide practical and analytical strategies for the analysis and translation of multimodal texts by focusing on how the interaction between the linguistic and extralinguistic dimensions affects both the reception of source texts and the production of target ones (Chaume 2004; Díaz Cintas 2004; Perego and Taylor 2012). The Model is based on two interactive macro-phases – ‘Multimodal Critical Analysis of Scripts’ (MuCrAS) and ‘Multimodal Re-Textualisation of Scripts’ (MuReTS) – and the multidisciplinary approach informing its construction draws upon Critical Discourse Analysis (Fairclough 2010, 2015), a process-based approach to translation, and a socio-semiotic analysis of multimodal texts (Kress and van Leeuwen 2006; van Leeuwen 2005). The Model is also intended for the training of audiovisual translators and discourse analysts in order to help them enquire into the levels of pragmalinguistic equivalence between source and target versions. In this sense, a practical application shall be discussed, detailing the Italian rendering of a comic sketch from the American late-night talk show *Conan*.

Keywords: Audiovisual translation; humorous discourse; Critical Discourse Analysis; Multimodal Text Analysis; process-based approach to translation.

1. Introduction

The literature on audiovisual translation (AVT) generally accounts for either contributions that enquire into the differences between its main realisations – dubbing and subtitles – thus revisiting the “old battleground” (Tveit 2009, p. 85), or product-based analyses that are “often merely listing catalogues of errors” (Bogucki 2011, p. 4), prevalently focused on the lexical and structural levels of equivalence between source and target versions. Yet, the increasing interest in AVT reflected in the introduction of specific university courses, as well as in its emergence as an “academic discipline for teaching and research” (Díaz Cintas and Anderman 2009, p. 7) actually determines the need for the development of methodological and practical approaches designed specifically for students, analysts and translators, who need to examine the peculiar processes and phases of AVT by integrating them with an analysis informed by socio-cultural and linguistic issues – typical of translation studies – with considerations on how the extralinguistic features are related to such issues in making the original semantic dimensions accessible to target receivers.

This paper introduces the ‘Interactive Model’ (henceforth ‘Model’) that aims to contribute to the exploration of the cognitive-semantic, functional and socio-cultural aspects of audiovisual translation strategies. At the basis of its construction there is the awareness that the interaction between the linguistic and extralinguistic features in the production and reception of both source and target audiovisual texts affects and contributes to the translators’ interpretation of the original semantic levels, to be rendered into pragmalinguistic equivalents for target receivers. In fact, “to approach dubbing and subtitling from a mere linguistic perspective is clearly insufficient” (Díaz Cintas 2004, p. 31) and “very few authors have explicitly elaborated a model of analysis aimed at [...]

investigating the particular field of audiovisual translation” (Chaume 2004, p. 14). In this paper, I shall therefore follow the path already indicated by Karamitroglou (2000), Chaume (2004) and Guido (2012) in proposing specific models that rely on interaction between different semiotic resources (van Leeuwen 2005, p. 179) such as the lexico-semantic, structural and audiovisual features in the construction of the source and target meanings, which is generally referred to by the terms “multimodal” and “multimodality” (Kress 2009; Kress and van Leeuwen 2006). After introducing the structure of the Model, a practical application will be carried out, concerning a workshop on the Italian translation of a comic extract from the American late-night talk show *Conan*, developed together with a group of undergraduate students under my supervision during an English-Italian Translation course at the University of Salento.

2. Theoretical Background

2.1. Audiovisual Translation as a Communicative and Interpretative Process

The Model introduced in this study is meant to help both analysts and translators to examine and retextualise source texts in order to produce target versions that would respect the original semantic and functional dimensions. Its development is based on the definition of translation as a cross-cultural, dynamic process of communication (Díaz Cintas 2004, p. 31) and interpretation (Guido 2012, p. 12) between two or more linguacultural backgrounds, between the “internalised discourse” (Bollettieri Bosinelli 1994, p. 12) of authors and receivers. In fact, when approaching source texts, translators infer “what the *intentionality* probably is and what *interpretations* the text may allow” (Guido 1999, p. 61; original emphasis), according to the interaction between the text-based, bottom-up analysis of the lexico-semantic and syntactic features and the influence of their socio-cultural schemata – the culturally- and socially-determined knowledge and behaviours “stored in people’s minds” (Guido 2012, p. 13) – to make sense of the textual world.

The process of communication and interaction activated in translation therefore leads to the achievement of the original denotative and connotative dimensions from the integration between text-based analyses and knowledge-based retextualisation strategies. As a result, target versions may originate from interpretative processes based on the communication between the author, the text and the receivers, the latter accounting for textual evidence that may guide their reformulations, thus producing translations that result from a balance between the “truthful representation” (Gottlieb 2005, p. 16) of the original semantic dimensions, and their adaptation in such a way that allows an equivalent reaction from target receivers, without imposing the translators’ ideological interpretations. The notion of “ideology” is drawn from Critical Discourse Analysis (CDA; Fairclough 2010, 2015) and refers to the influence of source and target socio-cultural conventions, as well as cognitive constructs, in the production and reception of any text. Furthermore, in order to avoid misinterpretations of the original locutionary, illocutionary and perlocutionary dimensions (Austin 1962), respectively representing “the general purpose of [...] argumentation”; the author’s intentionality; what effects the “message can have on” the receivers (Guido 2004, p. 307), audiovisual translators need to possess specific knowledge and competence encompassing the focus on the linguistic dimensions along with the identification of the rules of construction of multimodal texts. In other words, they should be able to “read” images – to adopt the term employed by Kress and van Leeuwen (2006) in their grammar of visual design.

In this light, also the notion of equivalence in audiovisual translation acquires a specific connotation, being connected to the lexico-semantic and structural dimensions as well as to the reproduction of the effects that texts are supposed to have on their original audience. The attempt to attain similar perlocutionary dimensions also in target texts should lead to the achievement of a specific type of equivalence, the pragmalinguistic, where respect for the original linguistic features interacts with the identification and reproduction of source functions. Due to the peculiar construction of the text types under analysis, the original semantic dimensions have to be inferred from an examination of the overall multimodal construction, from the consideration of how the linguistic, oral and visual dimensions interact to create meaning (Perego and Taylor 2012, p. 41). What is more, the search for equivalence should also stem from a focus on the recipients, since an adequately translated dialogue has to have the same effect on target receivers (Perego and Taylor 2012, p. 41). For this reason, it is important to develop the investigation of the empirical audience's reception – indeed one of the less explored areas in audiovisual translation studies (Antonini and Chiaro 2009, pp. 99-100; Chiaro 2008; Denton and Ciampi 2012, pp. 402-403) – in order to limit the production of domesticated target scripts that modify the source-text lexico-semantic and functional features according to the cognitive, ideological construct of implied audience, determined by the influence of the target linguacultural background.

Therefore, audiovisual translators' interpretations may (and should) be guided by an analysis of how the script's linguistic features are actualised by the visual and acoustic items, because the multimodal cohesion provides cues to infer the text genre, the author's intentionality, the characteristics of the receivers and the latter's response, which the source text aims to prompt. As for the multimodal construction of humorous discourse, the interaction between images and linguistic features may lead to a cognitively-incongruous interpretation of the source meanings due to the contrast between an expected and unexpected situation or progression of events, according to the audience's socio-cultural, shared schemata (Attardo 2001), whereas the acoustic dimension – i.e., how cues are uttered, or the soundtrack – can contribute to the identification of the differences between the denotative and connotative dimensions of the speakers' utterances, determining the appropriate interpretation of humour. Yet, in order to appropriately examine the multimodal construction, thus identifying the connotative and denotative dimensions in the relation between texts and images, also audiovisual translators have to be acquainted with the source and target linguacultural backgrounds, at the basis of an equivalent adaptation for their receivers. In fact, when retextualisations are affected by the prevalence of the translators' socio-culturally shared schemata as well as by the ideological construct of implied audience, and when they entail domesticated linguistic and multimodal features, only partial levels of equivalence are achieved, as exemplified by the Italian dubbing translation of cartoons containing adult humour (such as *The Simpsons* or *Family Guy*) whose taboo-jokes are softened (Iaia 2011), or by the non-equivalent renderings of the specialised register applied to humorous discourse from the sitcom *The Big Bang Theory* (Iaia 2013). Such target versions exemplify partial levels of lexical and functional types of equivalence, whereas they aim to prompt a humorous reaction in groups of receivers who may differ in various ways from the source-text ones. Furthermore, such adaptations often originate from ideological differences: for instance from the way that cartoons in some cultures are considered as only directed at children while in others they are also an adult form of entertainment, to modifying original sitcom scripts to suit the implied audience's expectations of such a genre (e.g., with the inclusion of disparaging representations of female characters).

Besides expanding the areas and objectives of investigation of AVT, the

construction and application of innovative models also allow one to work with translations, in particular with how translators approach the analysis and retextualisation of source scripts, adopting a cognitive, process-based perspective that unveils the mental processes and linguacultural influences activated when interpreting the original illocutionary and locutionary dimensions. It is true that the target texts have “to be reshaped and manipulated in order to fit” the original audiovisual elements (Karamitroglou 2000, p. 73), but it is also true that the adoption of a multidisciplinary approach and the awareness of the importance of multimodal construction may save receivers from the prevalence of ideology in the retextualisations of source versions (as in the case of domestication).

2.2. The Interactive Model: Objectives and Phases

The main objective of the Model is to raise awareness in audiovisual translators of the integration between the linguistic and extralinguistic features in order to provide equivalent target versions. It is divided into two main phases, each one composed by four stages of linguistic and extralinguistic analyses. Furthermore, it is defined ‘interactive’ – in line with the view that translation is a dynamic and interpretative process – because translators are constantly called to compare source texts and their retextualisations to evaluate the original intentionality, effects and multimodal cohesion and coherence. Indeed, the purpose of the clear-cut distinction between source-text analysis and retextualisation is solely didactic. The reproduction of an equivalent multimodal construction and cohesion also for target receivers aims at decreasing the ideological impositions and modifications that distort the original illocutionary and perlocutionary dimensions, and consequently translators are required to be aware of their status of source-text receivers and target-text producers, considering themselves as intercultural mediators “working towards [...] a balance between ‘globalization’ and ‘localization’ trends” (Guido 2012, p. 19) in the production of target scripts.

The first phase of the Model is the ‘Multimodal Critical Analysis of Scripts’ (MuCrAS), with explicit reference to its methodological and theoretical approaches by means of the adjectives “multimodal” and “critical”. The linguistic features together with the visual and acoustic characteristics of source scripts are examined to infer the interpretation of the original denotative and connotative dimensions, by firstly analysing cues such as lexico-semantic items (in the so-called “lexical dimension”) and the structure of sentences (“syntactic dimension”), which may also contribute to determine the features of intended receivers, such as their age, gender and background. After that, the investigation shall account for the effects that source texts aim to achieve (under the label “functional dimension”). When dealing with humorous audiovisual texts, for example, the analysis of source meanings has to focus on the linguistic and multimodal actualisation of the construction of humorous discourse, from the “ambiguity in the words or structure of a language” (Ross 1998, p. 8), to the cognitive clash between “what is expected and what actually occurs in the joke” (Ross 1998, p. 7). It is therefore important to enquire into the presence of unexpected moves in the interactions, or into how the receivers’ expectations are broken by the visual and acoustic features displayed (“multimodal dimension” of the MuCrAS phase), which are integrated with the verbal text in prompting the humorous response, challenging or completing the scripts, respectively opposing the denotative meaning, or giving visual representation to a quip.

Once the analysis of the linguistic and extralinguistic features has revealed the author’s intentionality and source-text functions, translators produce their versions in order to adapt the original aspects that they have inferred, considering how to make them

accessible to their receivers. That is the main objective of the second phase, called the ‘Multimodal Re-Textualisation of Scripts’ (MuReTS), where equivalent effects and multimodal cohesion and coherence for the target audience (“functional dimension” of the MuReTS phase) are achieved by selecting the syntactic structures and lexico-semantic characteristics that are perceived correct and conventional according to their linguacultural background (“syntactic” and “lexico-semantic” dimensions), for example by adapting the English utterances to Italian syntax. What is more, when dealing with audiovisual texts, the linguistic features are selected to reproduce an equivalent multimodal construction of target versions, thus respecting the original relationships between the written and audiovisual frames of the scripts (“multimodal dimension”). As for humorous texts, the multimodal actualisation of the cognitive clash generating the humorous response is firstly identified in source texts and then adapted for target audiences by means of pragmalinguistic equivalent scripts whose lexico-semantic, syntactic and functional levels are consistent with the intended differences between the explicit, denotative meaning and the actual, connotative one, and respect the original multimodal construction, in order to prompt similar effects on target receivers.

Due to the adoption of the process-based approach to translation, target texts are seen as the result of the influence of the receivers’ cognitive processes and constructs connected to their linguacultural background, which – as explained in the previous section – allows the achievement of the translators’ cognitive semantic representation of source scripts. This representation is “semantic” because it deals with the identification of the original denotative dimension that has to be adapted for target receivers. It is also “cognitive” for it is the outcome of the interaction between the textual, bottom-up analysis and knowledge-based, top-down contributions in achieving the illocutionary dimension of its connotations and aiming at rendering equivalent perlocutionary effects. Finally, the influence of the audiovisual construction in the analysis of the text-types under analysis leads to the consideration of such a representation – which is the starting point for the production of a target version – as “mediated”. The construct of ‘Mediated Cognitive Semantic Representation’ (Me-CSR) is therefore designed to denote the mental, active bridge between the two phases of the Model.

Figure 1 below displays the whole Model, exemplifying the relationship between the linguistic and extralinguistic features, the sections composing the “MuCrAS” and “MuReTS” phases and the bridging construct of “Me-CSR”.

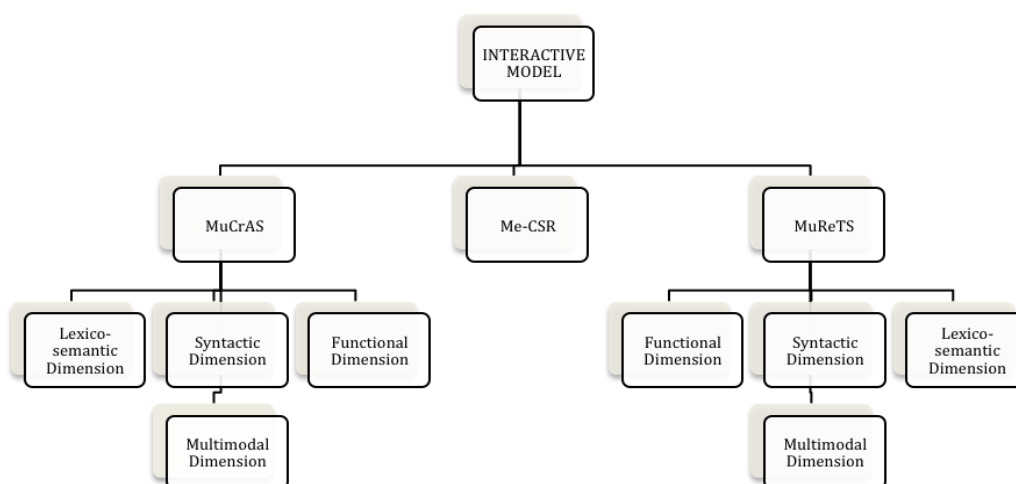


Figure 1
Structure of the Interactive Model

3. Practical Application: Method and Corpus

A practical application of the Model is now proposed, concerning the Italian translation for the dubbing of the comic extract *New Movie-based Barbie Dolls* from the late-night talk show *Conan* (©Team CoCo. The video is available at <http://www.youtube.com/watch?v=AV2GJoRtZC0>). The target version was produced together with a group of undergraduate students at the University of Salento (Italy) as part of an English-Italian Translation course, to introduce students to a process-based approach to translation and enquire into various issues when dealing with humour.

Conan O'Brien shows to the audience and his co-host, Andy, a series of invented Barbies inspired by famous films, after the creation of the one based on *The Hunger Games* (*Hunger Games*, Gary Ross, 2012). The extract was selected for its cognitive and multimodal humorous construction, which exemplifies the appropriateness of the multimodal critical analysis and retextualisation that the Model allows. In fact, as for the selected examples, the original clashes between the expected and unexpected representations of the dolls are identified by accounting for the integration between the visual and the acoustic dimensions, since humour is also found in Conan's voice, in the dynamics of the interaction between himself and Andy, in the latter's tone and rhythm of voice and hand movements, as well as in the live audience's laughter and reactions. Conversely, to consider only the linguistic dimension would provide partially- or non-equivalent target versions from a pragmalinguistic perspective, with the selection of specific lexico-semantic or syntactic structures, but the possible loss of the comic response based on the interaction with what receivers hear and see, or on the reception of the connotative dimension of the speakers' utterances.

The analysis of the source-script multimodal construction was carried out after providing students with some basic definitions from the grammar of multimodal texts by Kress and van Leeuwen (2006), so as to allow them to enquire into the represented participants' (who or what is represented) role in the scene, the function of their position in time and space, the relations between the interactive participants (the text receivers and producers – Kress and van Leeuwen 2006, pp. 47-59), the multimodal actualisation of the cognitive, and finally the socio-cultural and linguistic constructs prompting specific effects. Such knowledge would inform the top-down processes aimed at identifying the conveyance of the semantic dimensions by means of the interaction between the linguistic and extralinguistic features. Finally, Herbst's (1996) constraints known as “quantitative synch”, “qualitative synch”, and “nucleus synch” are introduced as well, to represent the main technical constraints of dubbing.

The source and target scripts of the selected extracts will be compared, detailing the application of the Model to the source-script analysis and retextualisation, also resorting to the Think-Aloud Technique (Ericsson and Simon 1984), consisting in tape-recording “everything that went on in [the translators'] minds while they were translating” (Kusmaul 1995, p. 7) to highlight the cognitive mechanisms activated while analysing and adapting the original lexico-semantic, structural, functional and multimodal features.

4. Analysis

4.1. Example 1: Lorax Barbie; Titanic Barbie; Battleship Barbie

After mentioning the Barbie based on *The Hunger Games*, Conan explains that other dolls are going to be produced, which he shows during what he defines as a “sneak peak”:

(1)	ENGLISH SCRIPT	ITALIAN SCRIPT	BACKTRANSLATION
CONAN:	“[...] There’s this one— [Conan picks a doll] there’s <i>Lorax Barbie</i> , right here [the audience laugh and applaud]. [...] There’s this one, right here, ’cause of the re-release, [Conan picks a doll] the 3D re-release – <i>Titanic Barbie</i> [the audience laugh and applaud]. [...] Check this out! Next <i>Barbie</i> is based on the upcoming movie <i>Battleship</i> , you’ve all heard of this <i>Battleship</i> movie. Yeah! [Conan picks a doll] It’s called <i>Battleship Barbie</i> [the audience laugh and applaud].”	“[...] C’è questa— [Conan prende una bambola] Eccola qui: <i>Barbie Lorax</i> [il pubblico ride e applaude]. [...] C’è quest’altra, dopo il ritorno nei cinema, [Conan prende una bambola] per la versione in 3D, c’è <i>Barbie Titanic</i> [il pubblico ride e applaude]. [...] E ora attenzione! La prossima <i>Barbie</i> è ispirata al film <i>Battleship</i> , quello sulla battaglia navale. Bene! [Conan prende una bambola] È <i>Barbie</i> nave della battaglia [il pubblico ride e applaude].”	“[...] There’s this one— [Conan picks a doll]. Here it is: <i>Barbie Lorax</i> [the audience laugh and applaud]. [...] There’s also this one, after the return in the cinemas, [Conan picks a doll] for the 3D version, there’s <i>Barbie Titanic</i> [the audience laugh and applaud]. [...] Attention, now! Next <i>Barbie</i> is inspired from the movie <i>Battleship</i> , the one on <i>battaglia navale</i> . Great! [Conan picks a doll] It’s <i>Barbie</i> ship of the battle [the audience laugh and applaud].”
5			
10			
15			
20			

An analysis of the source-script linguistic dimension does not allow the identification of the cognitive clash of an expected/unexpected type at the basis of the humorous discourse. The contrast is indeed actualised by the multimodal features: both “*Lorax Barbie*” and “*Titanic Barbie*” refer to the film characters because the former displays the orange-coloured protagonist of *The Lorax* (Chris Renaud, Kyle Balda, 2012) and the latter holds up instead a frozen female victim of the shipwreck. Those dolls would represent the cognitive basis for the clash activating the comic effect, since the audience is led to expect the presence of different figurines representing the main characters of the films. Yet, when the last Barbie is presented, the latter does not entail – as expected – a character from the film *Battleship* (Peter Berg, 2012). It deictically indicates the title itself, being a representation of a battleship, to which a head, arms and legs are added, eventually breaking the receivers’ expectations and prompting the humorous reaction.

The visual dimension therefore affects both source and target texts and has to be considered for the production of equivalent translations. In particular, in order to activate similar reactions from the Italian receivers, two different approaches are required, according to what Barbie is rendered. Indeed, “*Lorax Barbie*” and “*Titanic Barbie*” are relatively easy to translate, as a simple reversal of word order is all that is required to fit the target-language conventions: “*Barbie Lorax*” (l. 4) and “*Barbie Titanic*” (l. 12). The analysis of the cognitive approach – by means of the TAP – reveals that translators are aware of the need to render the original names in a way that would sound natural for their receivers:

ITALIAN TAP	TRANSLATION
“Vabbe’, noi mettiamo Barbie prima.”	“Well, we put Barbie first.”

As for the third Barbie, instead, a careful examination of the relations between the linguistic and visual features (MuCrAS) is needed, which leads to the identification of the cognitive clash generating humour (Me-CSR). In particular, the name “Battleship” in English refers to both the movie – and therefore the object mentioned in its title – and in the plural – ‘Battleships’ – the game, which is instead known in Italy as “*Battaglia navale*”. The students – as exemplified by the TAP recordings – decide to adapt the original joke by inserting an utterance (ll. 15-16) that could prepare the ground for the punchline:

ITALIAN TAP	TRANSLATION
“‘ <i>Battleship</i> ’ in inglese è proprio anche il gioco ‘ <i>battaglia navale</i> ’ [...] e allora dopo che [Conan] cita il film, possiamo dire...”	“‘Battleship’ in English also refers to the game ‘ <i>battaglia navale</i> ’ [...] and then after [Conan] mentions the movie, we can say...”

By means of the inclusion “[*il film*] sulla *battaglia navale*” (‘[the movie] on *battaglia navale*’, ll. 18-20) – technically made possible by the peculiar characteristics of dubbing, where the original soundtrack is eliminated and replaced by the target script – a cognitive link to the Italian name of the game is created, thus leading to a pun – “*Barbie nave della battaglia*” (‘*Barbie* ship of the battle’, ll. 18-19) – that is the pragmalinguistic equivalent of the source version. The definition as “pragmalinguistic” is justified by the reproduction in the target joke of the original multimodal actualisation of the clash, which activates the comic response. Also in the translation, in fact, there is the unexpected shift between depicting a character from the mentioned film and the title of the film itself, and at the same time it recalls the original lexico-semantic and functional features, referring to the semantic field of war by means of “*nave della battaglia*” (‘battleship’, ll. 23-24) and creating a pun based on the name of the game and that of the doll (“*battaglia navale*” vs. “*nave della battaglia*”).

4.2. Example 2: Ghost-Rider Barbie

Conan also introduces a Barbie inspired by the movie *Ghost Rider* (Mark Steven Johnson, 2007), whose character has the face of a skull on a human body, after a deal with Mephistopheles. The doll preserves these features, but differently from the previous Barbies, only the face is actually linked to the movie, whereas the body and motorbike share the conventional feature of the toy, thus producing a less elaborated version:

(2)	ENGLISH SCRIPT	ITALIAN SCRIPT	BACKTRANSLATION
	CONAN: “Check this out! [...] ‘Get-Your-Own <i>Ghost-Rider Barbie</i> ’ [Conan picks the doll].”	“Guardate questa! [...] ‘Compra la tua <i>Barbie Ghost Rider</i> ’ [Conan prende la bambola].”	“Look at this! [...] ‘Buy-your-own <i>Ghost-Rider Barbie</i> ’ [Conan picks the doll].”
5	ANDY: “Wow! [the audience laugh and applaud]”	“Wow! [il pubblico ride e applaude]”	“Wow! [the audience laugh and applaud]”
	CONAN: “This is terrible!”	“Questa è terribile!”	“This is terrible!”
	ANDY: “Er— Just do it from the neck up!”	“Aaah, fatela solo dal collo in su!”	“Aaah, just do it from the neck up!”

Interaction (2) may be divided into two main parts, respectively concerning Conan's introduction of the doll and Andy's comment. As for the first part, during the multimodal critical analysis, the top-down cognitive approach has to interact with respect for textual evidence (bottom-up mechanism) to favour the achievement of the author's intentionality. In fact, Conan tries to reproduce the language of advertising to attract the audience's attention by saying "Get-your-own *Ghost-Rider Barbie*" (ll. 2-3) (Me-CSR) and therefore translators opt for the rejection of lexical equivalence in favour of the pragmatic, to achieve a proper effect for their target receivers. The verb "to get" is thus replaced by "to buy" in "*Compra la tua* ['Buy-your-own'] *Barbie Ghost Rider*" (ll. 2-3), which sounds more natural to the Italian audience and at the same time contains the target-language word order inverting the name of the movie with that of the doll. Finally, the translation also contains the direct reference to the audience, exemplified by the use of imperatives, which appear in the source script as well.

The translation of Andy's comment is instead more challenging, since to do so requires taking into account the multimodal construction of the interaction, in search for equivalent retextualisations. Indeed, if only the linguistic part of the script is considered, the humorous effect may not be activated, as the disparaging remark about the show writers and prop makers that he creates is only accessible when the linguistic and extralinguistic features interact. To identify the connotative dimension of his utterance and prompt the comic effect, the cognitive semantic representation – mediated by Andy's tone of voice and intonation and hand movements – is achieved by linking together the lexico-semantic, functional and multimodal dimensions. His comment is thus interpreted as a source for disparaging humour towards the prop makers, depicted as getting increasingly sloppy by creating a less-elaborated version of the doll if compared to the previous ones (Me-CSR). The toy, in fact, has a pink motorbike and young, female clothes consistent with the conventional features of the Barbies, but not with the film it parodies – which is only alluded to by the skull-face – whereas in the previous cases the dolls were decidedly more elaborate. The multimodal, critical analysis reveals the expected/unexpected clash and the disparaging humour on which Andy's lines are grounded. The author's intentionality is thus inferred, whereas the audiovisual dimension of the whole interaction confirms the translators' interpretation: Conan reacts to Andy's comment by pretending to be angry and asking for clarifications uttering, "Hey, what did you mean?", and the latter then explains what he means, stammering that he referred to "the *Ghost-Rider* part".

The Italian translation ("*Aaah, fatela solo dal collo in su*", ll. 8-9) retextualises the source script, as it creates a lexical adaptation of Andy's exclamation ("Er", l. 8) for the Italian receivers. Additionally, it also produces the pragmalinguistic equivalent of the source version, which achieves a similar effect (namely, to prompt a humorous reaction by means of Andy's comment) and preserves the lexico-semantic and structural types of equivalence to the source script, because the imperative "*fatela*" ('do it') is followed by the directions "*dal collo in su*" ('from the neck up', ll. 8-9). As for this part of the script, its translation may nonetheless serve to highlight the importance of the Model and its role in avoiding the production of ideological retextualisations, if appropriately adopted. One of the solutions initially proposed by a group of male students for the Italian script was "*Guardala solo dal collo in giù* ['Look at the Barbie only from the neck down']". On the one hand, it seems to respect – from a superficial perspective – the multimodal contrast between the doll's face and body, eventually producing a comic reaction from the Italian receivers. On the other, the solution was rejected by me, the supervisor, for being an ideological modification, since the resulting disparaging comment is not directed at the prop makers, but at the doll, and could be interpreted as an attempt to represent female

gender in general as the butt of a sexist joke, reflecting a widespread humorous strategy in Italian dubbing translation as found, for example, in some episodes of *The Big Bang Theory* (Iaia 2013). Once this perspective was highlighted, the male students who proposed the alternative solution realised that their target-culture constructs were being imposed over the respect for the original illocutionary and perlocutionary dimensions, eventually accepting the version presented above after detailing the differences between the lexical, syntactic and ideological features of their version and the official one. The critical and multimodal analyses activated by the Model may therefore represent an attempt to eliminate the possibility of distorting source meanings, leading instead to evaluation of the influence of the translators' cognitive schemata in source-text reception and retextualisation by means of considerations on the equivalent level of the source and target multimodal constructions, so as to steer them away from ideological interpretations.

5. Conclusions

This paper has introduced the Interactive Model of audiovisual translation, which aims to promote the study of AVT as a dynamic, multimodal process of cross-cultural communication, and also to avoid the imposition of the translators' target-culture based ideological contributions in the production of target versions. The integration between the linguistic and extralinguistic analyses allows translators to infer the author's intentionality by focusing on the multimodal actualisation of the cognitive, linguistic, socio-cultural and pragmatic features. A practical application of the Model has also been discussed, presenting it as a valid tool for the critical investigation of source texts and production of pragmalinguistic equivalents. The first phase of multimodal critical analysis has in fact permitted the identification of the illocutionary and perlocutionary dimensions by combining the lexico-semantic and structural features with the audiovisual frame contributing to the achievement of the translators' cognitive semantic representations, which grants access to the phase of multimodal retextualisation. In the latter stage, the original functional dimension has been adapted for target audiences by selecting syntactic and lexico-semantic characteristics that are conventional and natural according to their linguacultural background, but which also provide an equivalent multimodal cohesion.

The creation and application of models grounded on the multimodal construction and analysis of audiovisual texts is important for developing the investigation of AVT. The innovative models may help to enquire into different strategies for the analysis and interpretation of multimodal scripts, which do not come about from ideological constructs – such as that of 'implied audience' – that generally affect the production of domesticated target versions. What is more, the use of the innovative models may also contribute to the discussion of what types of equivalence the different approaches to AVT may determine. Finally, as for the Model presented in this paper, it would be interesting to enquire into its application to other genres of audiovisual texts, or to investigate how different multimodal models interact, because a solid, multidisciplinary framework would definitely help analysts and translators become acquainted with the cognitive, socio-cultural, linguistic and functional dimensions of AVT, and to focus on how to produce equivalent target versions for their receivers.

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