

Cómitre Narváez, I. (2018), The translator in multilingual and multimedia communication. A situated learning audiovisual project: Dilili à Paris. *Current Trends in Translation Teaching and Learning E*, 5, 106 - 137.

THE TRANSLATOR IN MULTILINGUAL AND MULTIMEDIA COMMUNICATION. A SITUATED LEARNING AUDIOVISUAL PROJECT: *DILILI À PARIS*

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1. INTRODUCTION

The ongoing spread of information and communication technologies, the increasing mobility of people along with growing multilingualism and the access to the media for all have led to changes in communication practices, which have also had repercussions on the training of translators. The use of new

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technologies such as multimodality and multimedia communication has led to new forms of translation and has an impact on audiovisual training. With Netflix, HBO, Amazon Prime Video and other streaming services, it is crucial that translator training programmes prepare the future audiovisual translators to face new challenges, manage time, stress, find strategies for solving problems, and comply with deadlines, instructions, and professional ethics (Esfandiar, M. R., Rahimi, F., & Vaezian, H., 2017:80). One aspect of communication that has recently received increasing attention in discourse analysis and translation is multimodality and multilingualism (cf. e.g. Kress & van Leeuwen 2001; De Saint-Georges; Weber, 2013). As a result, teachers should take advantage of all the new technologies that are available: new media, new tools, new resources and use multimodal material, a wide range of modes like image, sound, kinetics, etc. to develop translator competence. (Calbris, 2011)

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But are translators being trained to meet the future expectations of work providers and users of translation services?

Are they equipped to use the new technologies?

The main objective of the present study is to propose a situated learning project applied to audiovisual translation, particularly to the subtitling of Michel Ocelot's animation film *Dilili in Paris*, which will provide translators-to-be with the basic knowledge required to translate multilingual films.

2. THEORETICAL FRAMEWORK

2.1. The EMT competences

The EMT expert group¹ is a partnership project between the European Commission and higher-

¹ The members of the former EMT expert group were Yves Gambier, Turku University; Nathalie Gormezano, ISIT Paris; Daniel Gouadec, Rennes II University; Dorothy Kelly, Granada University; Hannelore Lee-Jahnke ETI, Geneva University; Nike Kocinjacic-Pokorn, Ljubljana University; Christina Schäffner, Aston

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education institutions offering master's level translation programmes. Its main task was to make a proposal for implementing a European reference framework for a Master's in translation (European Master's in Translation) to improve and link the teaching to new trends in the professional market. The group, initially set up in April 2007, published a list of competences that should be acquired by the translator, a sort of translator competence² profile named: competences for professional translators, experts in multilingual and multimedia communication (Esfandiar, Rahimi & Vaezian, 2017). Bearing in mind the works of PACTE group (2000, 2003); Kelly (2005) and Hurtado Albir (2015), the EMT group defines the competence in the context of translation as follows (2009a, p. 3):

“By 'competence', we mean the combination of aptitudes, knowledge, behaviour and knowhow necessary to carry out a given task under given

University; Peter-Axel Schmidt, University of Leipzig; IALT Elzbieta Tabakowska Jagiellonian, University of Krakow.

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conditions. This combination is recognised and legitimised by a responsible authority (institution, expert).”

According to this model, there are six competences:

- The translation service provision competence
- The language competence
- The intercultural competence
- The information mining competence
- The thematic competence
- The technological competence.

2.2. Situated Learning

In order to reach these competences, the emphasis on “translator competence” rather than on “translation competence” is necessary, that is to put the learner in the centre of the learning process as Kiraly (2000) pointed out in his pioneer work, *A Social Constructivist Approach to Translator Education. Empowerment from Theory to practice*. This relevant scholar reconsidered the roles of students and teachers

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and described traditional classes in translation practice as very far from the real world. In order to avoid this, he proposed a method to make learning a “situated” experience and a set of skills needed for a professional competence based on real translation activities. There is a general consensus among translation scholars to focus on the student. The inclusion in the translation classroom of professional assignments through translation projects or cooperative learning tasks (Meseguer & Ramos, 2015:77) is a priority “as they allow for students to have experience with the real world while still at the university.” Following the Kiraly’s socioconstructivist model (2000), learning through professional assignments is a useful methodological proposal (González Davies, 2008:2 “learning by doing”). According to González Davies & Enríquez Raidó (2016, p.1):

“Situated Learning is generally understood as a context-dependent approach to translator and interpreter training under which learners are exposed to real-life and/or highly simulated work environments and tasks, both inside and outside the classroom”.

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In the same vein, Prieto-Velasco & Fuentes Luque (2016) add that (2008, p.79):

“Situated learning emphasises the idea that action is grounded in the concrete situation in which it occurs; Such situatedness in translation implies that it is always undertaken within a particular physical and social setting and interactional framework, with the translator working together with others, and with cultural, technical, documentary and linguistic tools and resources to design and create a text, that is, to ‘textualise’ a new situation (Risku, 2002; Kiraly, 2005). Thus, translators become decision-makers and intercultural communication experts.”

In the next section, we will present an innovative proposal of situated learning audiovisual project based on the EMT expert group (2009, 2017), González Davies & Enríquez Raído (2016) and

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Prieto-Velasco & Fuentes Luque (2016) theoretical and methodological models.

3. SITUATED LEARNING AUDIOVISUAL PROJECT: *DILILI À PARIS*

The project consisted in the translation of the film *Dilili à Paris* of the renowned French writer and filmmaker Michel Ocelot. This film was chosen because it has not yet been translated into Spanish, and also because of the challenge of translating a multilingual film. As will-be translators, students will have to decide whether or not to mark the multilingual exchanges from the original dialogues.

Students were given specific instructions regarding the translation of the film by Michel Ocelot himself (guidelines). The deadline for the delivery of the translation commission is due to the San Sebastián International Film Festival.

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Considering professional translation as “a complex cognitive, social, and often technical process of interlingual and intercultural communication” (González-Davies & Kiraly, 2006: 81), the main goal of the audiovisual project proposed here is to develop professional competences in multilingual and multimedia communication through a project-based, situated learning environment. Particularly, it aims to develop intercultural competence as well as awareness and tolerance with other cultures. (Katan, 1999/2004; Witte, 2005; Tomozeiu, D.; Koskinen, K.; D’Arcangelo, A.,2016)

4. METHODOLOGY

The project relied on a small group of 60 students registered in the course “Audiovisual Translation (French-Spanish)” of the 3rd year of the BA in Translation and Interpreting at the University of Málaga. Since the beginning of the module (15 weeks), the students were previously trained in audiovisual translation, namely dubbing and

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subtitling (Diaz Cintas, 2008a; Chaume, 2012). At this stage, five weeks left to the end of the course, it is time for the students to face the challenge of translating multilingual films. During one week (two sessions of 1:30 hour each), we introduce students to the issue of the translation of multilingual films with the works of Heiss (2004), Bartoll (2006), Sanz Ortega (2011), Zabalbeascoa & Corrius (2012), Serban (2012), Swarkowska, Zbikowska & Krejtz (2013), De Saint-Georges & Weber (2013), De Higes Andino (2014), Monti (2014), Bruti & Zanotti (2016), Geman (2016), Loison-Charles (2016), Kerevičienė & Urbonienė (2017), Patin (2017), among others. According to De Higes Andino (2014:1): “a film is considered as being multilingual only when two or more official languages are spoken” and characters in multilingual films express their bicultural identity through code-switching. Concerning this specific linguistic interaction, Patin (2017, p. 198) states this very appropriately:

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“This type of interaction refers not only to the way in which a speaker communicates in a language that is a foreign language or a non-native language (...) but also to the way in which a native speaker communicates, in his own mother tongue, with a non-native speaker of the same language.”

In order to analyse the function of code-switching in the film, students were provided with Grosjean classification (2010, pp.51-53):

“Code-switching is the alternate use of two languages, that is, the speaker makes a complete shift to another language for a word, phrase or sentence and then reverts back to the base language. [...] Bilinguals code-switch for various reasons: one primary reason is that certain notions

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or concepts are simply better expressed in the other language [...] A second reason for code-switching is to fill a linguistic need for a word or an expression. [...] Another linguistic reason for code switching is to report what someone has said in the other language. It would sound unnatural to translate it for a bilingual who understands the other language perfectly. Code-switching is also used as a communicative or social strategy, to show speaker involvement, mark group identity, exclude someone, raise one's status, show expertise, and so on. ”

4.1. Pre-translation task

Translation students (50 of 60 registered students in total) aged between 21-28 with Spanish as a native language and 4 Erasmus students (2

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French, 1 Romanian, 1 Russian) were organised in teams of three or four members, each member was given a role (translator, documentalist, reviser, project manager), with the task of carrying out a translation project according to the guidelines established by the filmmaker. Outside the classroom, during a presentation held in the *Alliance Française de Málaga*, Michel Ocelot described to the students the process of the animation in 2D-3D of the film *Dilili à Paris*. Besides, he provided the students with the Animatic (animated storyboard with the voices of the actors) and a document with guidelines for translators that students will have to follow when translating the script. During an interview³, Michel Ocelot made clear his position regarding foreign languages in the film:

“Other languages appear because Paris is an international capital and it is one of the characteristics of this civilization that I want to show. There is not only one language and one nationality in

³ Interview made by Isabel Cómitre Narváez to Michel Ocelot on June 4th, 2018.

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Paris and that is something I like. In the film, I take care to make several different languages be heard because I want to paint an open civilization, a civilization that attracts the world, and it was essential to put several languages so that we know it: there is English, Romanian, Spanish, Russian, Portuguese, German, Italian and one of the two hundred Kanak languages. These languages must remain foreign languages. Sometimes, characters speak their mother tongue and we do not need to know what they say because it does not influence the story. Sometimes, the characters use their native language to express their feelings and emotions. I leave this presence of languages very strong by not translating them because I think it is always better to hear a language with no dubbing or subtitles. This may sound a little artificial but I want people to hear foreign languages.”

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4.2. First phase: interpretation

In the first phase of the project, after watching a particular sequence of the film, students had to establish the function of multilingualism in the sequences presented, decide the translation strategy to be adopted: to mark multilingualism (Option A) or not mark multilingualism (Options B, C) and finally, justify their decision.

- A) Original Version without translation
- B) Original Version with subtitles in Spanish
- C) Dubbed Version

In the process of interpretation of the sequence of a film and before making a decision, students cannot forget that they are not neutral (Gambier, 2001). They are in the same position as the audience of the original film version. They must not forget that if deciding to mark multilingualism, the meaning is left to the imagination of the audience, thus, each student interprets the sequence his own way conditioned by personal and cultural background.

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4.3. Second phase: translation

During the second phase of the project, the translation teams had to translate the dialogues from French into Spanish solving the linguistic and cultural challenges. They had to coordinate with the other members of the team in order to reach a common solution. Students also gave their opinion about the director's decision not to translate every character's utterances, taking into account that Michel Ocelot had given specific instructions not to translate and allow the public to experience the sounds of the different languages. After the translation phase, all the versions were revised between the participating groups. Students could access and revise all translated versions via virtual campus. Each team had to elaborate a final report, giving impressions about the experience, the degree of coordination

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with the members, as well as their personal opinions regarding the pros and cons of the situated learning audiovisual project professional environment. Once the translation commission was completed and sent before the deadline, a debate was held, where the students and the trainer shared their views and experiences.

4.4. Selection of sequences

In his latest film, *Dilili à Paris*, Michel Ocelot portrays the cosmopolitanism of Paris during the Belle Époque (see Appendix 1). Inspired by the city brilliant creative life during the universal exposition of 1900, many artists and intellectuals made Paris their destination of choice (see Appendix 2). The young heroin, Dilili is a metis from New Caledonia that works in a Kanak village recreated for the universal exposition. With the help of her friend Orel, Dilili, investigates mysterious kidnappings of young

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girls. In the course of her investigation she meets extraordinary characters from all over the world that gather in Paris, each of whom provides her with clues that will help her to solve the mystery. During the exposition of 1900, exhibitions of French colonies were used to exemplify French power, technology, and culture. In these villages, native people showed everyday activities such as cooking, art or music to entertain the French public. The first sequence selected shows Dili in the New Caledonian village exhibition helping a woman with the cooking and speaking Kanak language:

4.4.1. Sequence 1: at the Kanak village (See Appendix 3)

FEMME CANAQUE — Dili !

DILILI — Omé !

FEMME — Dili, ruanonebut !

FEMME CANAQUE — Ngé komé ?

DILILI — Sokodraru nomé.

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***FEMME CANAQUE — Omé
soguawakoko ! Dili, ruanonebut !***

The second sequence chosen is very important for the plot because it includes the announcement of a new kidnapping and information about those that have already occurred. In the first part of the sequence, Marie Curie speaks in Polish and embraces her daughters because she is frightened after learning the news that another girl was kidnapped. In the second part, in the *Bateau-Lavoir*, Picasso simultaneously switches from Spanish into French and vice versa.

***4.4.2. Sequence 2 : At Marie Curies' home/At
Bateau-Lavoir (See Appendix 4)***

***CRIEUR DE JOURNAUX — La fillette de
Montmartre a été enlevée devant le
Bateau-Lavoir. Tous les détails dans La
Dépêche !***

***MME CURIE — (en polonais) Moje male
côreczki !***

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Orel, il faut aller au Bateau-Lavoir.

OREL — J'espère qu'il y aura enfin des indices, au Bateau-Lavoir.

DILILI — Nous allons au bord de l'eau ?

OREL — Non, sur la colline Montmartre. "Bateau-Lavoir" est le nom d'une

maison qui abrite des artistes, de belles rencontres à faire.

DILILI — Et elles nous diront ce qu'ils ont vu.

BRANCUSI — Moi, je n'ai rien vu.

LE DOUANIER ROUSSEAU — Moi non plus.

MATISSE — Moi encore moins : je ne travaille pas ici.

SUZANNE VALADON — Moi non plus. Mais Picasso, lui, a tout vu.

PICASSO — (accent espagnol) Suzanne dit vrai. Cette fois, ils ne se sont même pas cachés. La rue était déserte —sauf que j'étais à la fenêtre. Une belle

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automobile s'est arrêtée à côté de la fillette qui grimait la pente avec son lourd cartable, un beau monsieur lui a proposé de l'amener chez elle, sans fatigue. Avant que j'arrive à crier : «**¡Quédate con nosotros!**» la petite était dans la voiture, qui a disparu en haut de la rue à une vitesse incroyable.

DOUANIER ROUSSEAU —Des gens ont dit que l'automobile allait au Moulin du Diable.

OREL —Le Moulin du Diable qui fait peur, c'est un peu dépassé...

SUZANNE VALADON —Oui, mais on raconte que c'est maintenant une entrée du domaine des Mâles-Maitres.

OREL —Alors j'y vais !

DILILI —Moi aussi.

PICASSO —Hé, tu ne vas pas faire ça, **pequeñita** !

Tu disparaîtrais comme notre petite voisine.

The third sequence selected, shows a group of

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famous writers, artists and intellectuals in a well known café of Paris speaking in their mother tongue.

**4.4.3. Sequence 3 : At the American Irish Bar
(see Appendix 5)**

FRERES LUMIERE —Il faudrait graver ces gens avec le cinématographe.

RAVEL —Je vous dédierai Le Cygne.

GERTRUDE STEIN — ***A rose is a rose is a rose.***

BOURDELLE —Je sculpterai votre danse dans la pierre.

ISADORA —Moi, immobile? Vous n'y pensez pas !

DIAGHILEV (en russe) —***Paris sera à tes pieds.***

VALLOTTON —Vous serez mon plus beau portrait.

ANDRE GIDE —Il importe de suivre sa pente, pourvu que ce soit en montant.

MODIGLIANI— ***Dipingerò i tuoi occhi quando ti conoscerò meglio.***

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The fourth sequence presents an important moment of the film when Emma Calvé calls her German friend, the aircraft manufacturer, Ferdinand von Zeppelin, to ask him to build a dirigible.

4.4.4. Sequence 4: at the rescue of the girls

Chère Madame, vous avez Berlin.

EMMA — Merci, cher ami.

(en allemand) Hallo? Guten Tag Fräulein.

Verbinden Sie mich mit dem Büro von Herrn Graf von Zeppelin, bitte.

DILILI, bas — Madame Calvé parle bien étranger !

OREL — Oui. Elle s'est mise à l'allemand, elle voudrait chanter

du Wagner, qu'elle admire. Et elle est très amie avec un comte Von Zeppelin qui construit de grands aéronefs.

EMMA — ... Ferdinand ? ... Quel bonheur

! ... Très bien merci.

Enfin, pas encore. Il s'agit de sauver des petites filles, et notre civilisation...

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Je n'en attendais pas moins de vous. J'aurais besoin d'étoffe pour assembler d'urgence un dirigeable de 10 000 m³.

The last sequence selected takes place when all the protagonists rescue the kidnapped girls and, among them, the Brazilian aviation pioneer Santos-Dumont.

4.4.5. Sequence 5: At the top of the balloon (see appendix 6)

DILILI — Elles arrivent !

EMMA — Bonsoir, mon poussin !

DILILI — Viens. Assieds-toi.

SANTOS-DUMONT — Bonsoir, (*en portugais du Brésil*) *minha picuruxa*.

DILILI — Par ici. Ta place...

EMMA — Bonsoir, ma jolie fleur.

DILILI — Ton siège est prêt.

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LEBEUF — Grimpe !

OREL — File ! Vite !

SANTOS-DUMONT — Bonsoir, *meu presentinho do céu*.

DILILI — Prends ma main.

EMMA — Bonsoir, mon oiseau des îles.

DILILI — Par là.

SANTOS-DUMONT — Bonsoir, *meu docinho de coco*.

DILILI — Suis-moi.

EMMA — Bonsoir, petite étoile.

5. RESULTS AND DATA ANALYSIS

The results obtained both during the first and second phase of the situated learning audiovisual project are rather encouraging. The expectations regarding the completion of tasks inside and outside the classroom are fulfilled. Concerning the first phase of the project, the students had to determine the function of multilingualism and to

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decide to mark or not mark multilingualism, the answers were the following:

5.5.1. Sequence 1: At the Kanak village (See Appendix 3)

100 per cent of the students determined that the function of multilingualism is to mark group identity and chose option A: to mark multilingualism (Original Version without translation). The opening scene of the film shows New Caledonia language and customs and the character's utterances do not convey crucial information for the plot. Students understand the situation without a translation, the important is not what the characters say but that they speak in a different language, in fact, it is the mixing of the two cultures that is relevant. The interaction between the linguistic code and the other cinematographic codes provides the information (Diaz Cintas & Remael, 2007). All students have understood everything thanks to the non-verbal language used by characters.

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5.5.2. Sequence 2 : At Marie Curies' home/At Bateau-Lavoir (see Appendix 4)

100 per cent of the students determined that the function of multilingualism (here, code switching) is to show character's involvement, namely emotional outburst. 14 per cent per cent chose option A, to mark multilingualism (Original Version without translation). 82 per cent chose option B, not to mark multilingualism (Original Version with subtitles in Spanish) and argued that Marie Curie's utterance should be subtitled: "*My poor little girls!*" The reasons for this choice were: sense of estrangement for a language they are not familiar with, curiosity to overcome language barriers, wish to learn a foreign language. Only 4 per cent chose option C (dubbing with an accent). For evident reasons, 100% of the students chose Option A (Original Version without translation) when Picasso speaks in Spanish (translation: "*Stay with us! [...] little one*"). The reasons they gave were that important information was given and the mixing of the two cultures is relevant.

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5.5.3. Sequence 3: At the Irish American Bar (see Appendix 5)

100 per cent of the students determined that the function of multilingualism (here, code-switching) is a communicative or social strategy, that is, to mark cosmopolitanism. 40 per cent of the students chose option A, to mark multilingualism (Original Version without translation) because it is relevant for the audience to be aware of the coexistence of the linguistic and cultural diversity in Paris of the Belle Époque and it reflects realism of the artistic and intellectual exchanges. 56 per cent of the students chose option B (Original Version with subtitles in Spanish) because they considered that maintaining the foreign languages is important, but they argued that the addition of subtitles could give more details about the characters' feelings. For example, Modigliani expressing his passion to Jeanne Hébuterne through the sentence: *I will paint your eyes when I will know you better*, could be better understood if subtitled. Only 4 per cent chose option C.

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5.5.4. Sequenc 4 : At the rescue of the girls

100 per cent of the students determined that the function of multilingualism (here, code-switching) is to show expertise. 75 per cent of the students chose option A, to mark multilingualism (Original Version without translation) because the conversation that is taking place in the scene is not relevant and do not conveys crucial information for the plot. It only shows the German language proficiency of Emma's character. 25 per cent chose option B, not to mark multilingualism (Original Version with subtitles in Spanish) allowing audience to understand the information conveyed by the character's utterances. Only 2 per cent chose option C.

5.5.5. Sequence 5: At the top of the balloon (See Appendix 6)

100 per cent of the students determined that the function of multilingualism (code-switching) is to show character's involvement (emotional outburst). 96 per cent of the students chose option A, to mark multilingualism (Original Version

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without translation) because it is very relevant to show the tenderness of Santos Dumont when saying sweet words in his mother tongue to comfort the little girls (for example, « *meu docinho de coco* » means *my coco cake*). 4 per cent chose option B (Original Version with subtitles in Spanish) because they considered that the expressions of affection could be better understood if subtitled. None chose option C.

Finally, regarding the second phase of the project, after examining the final reports elaborated by the translation teams, we noticed that, following the directives of the filmmaker, Michel Ocelot, most of the translation teams expressed the convenience of maintaining dialogues untranslated for the sake of multilingualism because it reflects realism but were able to give their opinion about the director's decision of not subtitling the dialogues and leaving them in their original language. Furthermore, a good number of teams argued that conveying crucial information through subtitles in the original version of the film was also a good translation strategy. For all the teams, the project was a very positive experience.

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6. CONCLUDING REMARKS

The framework of Situated Learning in the form of audiovisual project-based learning gave us a solid theoretical basis that helped to demonstrate that students have notably improved the competences in multilingual and multimedia communication as envisaged by the EMT group, particularly the intercultural competence. At this respect, the results of the project highlighted two main findings: on the one hand, students developed their competences, mainly the intercultural competence. On the other hand, the segments in the original language without translation (exolingue communication) give greater authenticity to the dialogues of the film, which makes it a cultural testimony. On the other hand, thanks to the proposed project-based audiovisual project, students developed their competences, mainly intercultural competence as well as awareness and respect for the diversity of languages and cultures. Although, due to limited

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time, the research involved only a small group of student translators with a similar academic and cultural background, it merely shows some interesting but not representative findings. This is only the starting point of extensive future research to come which would be worth testing with superior graduates with the aim to narrow the gap between the academic and the professional environment.

I acknowledge with gratitude the information provided by Michel Ocelot, Philippe Silvy and Jean-Claude Charles.

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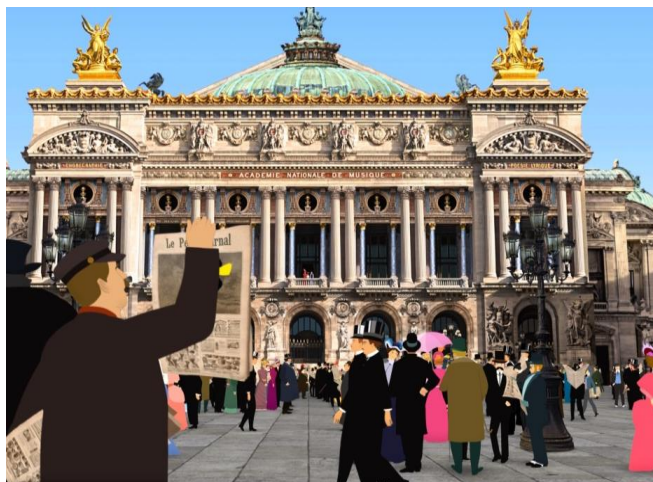
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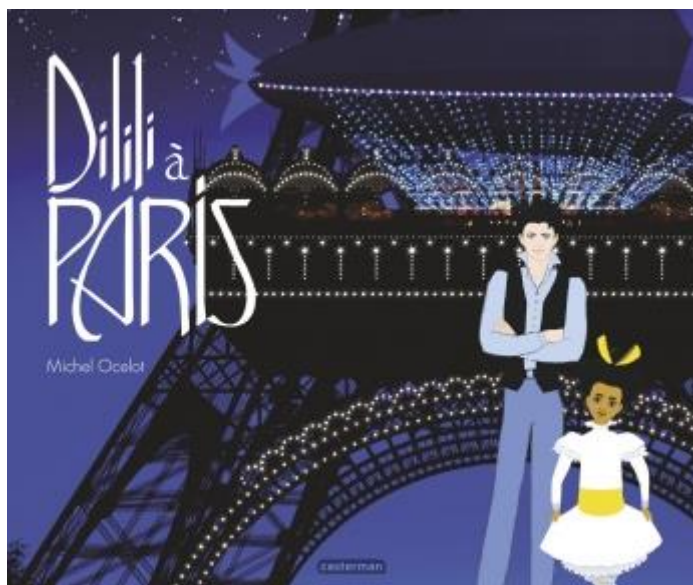
7. Appendix

Appendix 1: At the Belle Époque (Palais Garnier)



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Appendix 2: List of historical characters in the book and the film *Dilili à Paris*



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Arts Plastiques

Auguste Renoir, Auguste Rodin, Camille Claudel, Claude Monet, Constantin Brancusi (Roumanie), Edgar Degas, Henri de Toulouse-Lautrec, Henri Matisse, Le Douanier Rousseau, Madeleine Lemaire, Pablo Picasso (Espagne), Paul Poiret, Suzanne Valadon.

Littérature

Anna de Noailles (Roumanie), Colette, Ernest Renan, Marcel Proust.

Musique

Claude Debussy, Emma Calvé, Erik Satie, Reynaldo Hahn (Vénézuéla).

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Clémenceau, Louise Michel, Prince de Galles (Royaume-Uni).

Sciences

Alberto Santos-Dumont (Brésil), Gustave Eiffel, Louis Pasteur, Marie Curie (Pologne).

Spectacles

Sarah Bernhardt, La Goulue, Chocolat (Cuba).

Personnages évoqués

Alfons Mucha (République Tchèque), Amedeo Modigliani (Italie), Antoine Bourdelle, Félix Vallotton (Suisse), Filippo Tommaso Marinetti (Italie), Gino Severini (Italie), Giovanni Boldini (Italie), Hector Guimard, James Abbott Whistler (Etats-Unis), Katsushika Hokusai (Japon), Misia Natanson, Paul Durand-Ruel, Anatole France, André Gide, Athman Ben Salah (Tunisie), Edmond Rostand, Emile Zola, Gabriele d'Annunzio (Italie), Gertrude Stein (Etats-Unis), Jules Vernes, Maurice Maeterlinck (Belgique), Oscar Wilde (Irlande), Emile Reynaud, Georges

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Appendix 3: At the Kanak village



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Appendix 4: At the Bateau-Lavoir



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Appendix 5: At the American Irish Bar



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Appendix 6: At the top in the balloon

