Going beyond the comfort zone: multilingualism, translation and mediation to foster plurilingual competence

Javier Muñoz-Basols

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ABSTRACT
From watching a subtitled TV series to learning the lyrics of a popular song in a foreign language, media act as a mirror reflecting global multilingual realities. And yet, it is not always clear how teachers can exploit these multilingual experiences of learners in the foreign language classroom. Introducing a multilingual approach into the teaching of translation can show students how a given translation problem can be resolved in multiple ways in different languages. This contributes to promoting awareness of language diversity and fosters plurilingual competence, as students embark on the task of identifying similarities and differences among languages and recognising the link between languages and cultures. In this article, I present a unit of learning comprised of self-reflective and Multilingual Audiovisual Translation (MAVT) activities that can be used to integrate multilingualism into the foreign language curriculum as well as for teacher training purposes. Such a programme offers teachers several ways to develop both multilingual and plurilingual awareness while encouraging both teachers and students to go beyond their comfort zone as they tackle multilingual translations of texts.

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Introduction
Multilingualism: a twenty-first-century mandate for language educators
Multilingualism is ubiquitous in all forms of cultural output, from subtitled TV series to a popular song in a foreign language, or an unfamiliar cultural reference in a piece of translated literature. Our exposure to multilingualism is both active and passive: multilingual tools based on advances in artificial intelligence, mobile technologies and voice recognition mean that we can translate an entire website within seconds – or listen to translations into various languages – at the click of a mouse, or let the browser do that automatically for us. These instances of language contact are here to stay, and language teachers must readjust their teaching practices to keep abreast of the latest technological advances and tools. Yet, in spite of the important role that language teachers play in promoting the multilingual competencies of their students (Haukås, 2016, p. 2), it is not
altogether clear how they can use their own multilingual experiences in their everyday pedagogical practices.

As Pym, Malmkjær, and Gutiérrez-Colón Plana explain (2013, p. 2), there is no doubt that the increasing demand for translation and interpretation services and, particularly, the development of associated digital tools have indirectly contributed to the visibility of multilingualism. As a reflection of this demand, the New Framework Strategy for Multilingualism (European Commission, 2005), published more than a decade ago, was one of the first institutional documents advocating for a ‘responsibility for multilingualism’ (European Commission, 2005, p. 2). Prefaced with the Slovak proverb Kolkó jazykov vieš, tolkokrát si človekom (The more languages you know, the more of a person you are), this document viewed multilingualism as an opportunity to improve communication between Europe’s citizens and institutions by offering strategies and specific actions for its promotion (European Commission, 2005, p. 2). The designation in 2019 of the 27th March – the date mentioned on the multilingual Rosetta Stone, the artefact which allowed linguists to understand hieroglyphs by translating ancient Greek – as the First International Day of Multilingualism (https://internationaldayofmultilingualism.wordpress.com/), is evidence of initiatives that seek to promote and give visibility to multilingualism.

Despite this, whilst multilingualism has evolved – fuelled, in part, by globalisation, superdiversity, increased mobility, technological advances and online speaker contact and proximity (Blackledge et al., 2018, p. xxii; Blommaert & Rampton, 2011; Vertovec, 2007, p. 1025) – there exists a disconnect between the teaching of translation in the language classroom and its function in the real world. For instance, most language teachers using translated texts normally work with a pair of languages, i.e. the student’s L1 and the language of study (L2). Clearly, this approach does not support plurilingual education (Otwinowska, 2014, p. 114), and fails to respond to the future translational needs of learners. Indeed, the idea of a curriculum for each language taken in isolation should be replaced by consideration of the role of languages in a general language education, where knowledge, skills, and the ability to learn are transversal and transferable across languages. (Piccardo, 2013, pp. 603–604)

In order to respond to this need, bilingual/multilingual teachers are faced with the significant task of finding creative ways in which to link the multilingual context with the teaching environment. With the goal of connecting both spaces, the social and the educational, we as language educators should ask ourselves the following important questions that this paper explores:

1. What are some of the benefits of using multilingualism in our classroom practice?
2. Why should we integrate multilingualism into the teaching of foreign languages?
3. How can we use multilingualism as a learning resource in the teaching of translation?

This exploratory study presents various, classroom-based approaches to multilingualism that encourage both L2 teachers and students to consider texts in multiple languages, and thereby go beyond their ‘comfort zone’ as they learn the craft of translation. It also presents a unit of learning consisting of four activities that can be used to integrate
multilingual approaches into the teaching and learning of foreign languages in adult multilinguals, an underexplored field of inquiry as opposed to child multilinguals (Herdina & Jessner, 2002, p. 70). These activities can also be used for teacher training purposes, as ‘teachers would greatly benefit from placing more emphasis on activities helping them notice crosslinguistic similarities between languages, explain them and use that knowledge and that awareness in the classroom’ (Otwinowska, 2014, p. 116). The activities have been designed bearing in mind a plurilingualism-inspired pedagogy (Piccardo, 2013, p. 603), which take into consideration ‘the recognition of students’ unique linguistic repertoires, the promotion of plurilingual language practices, and the transfer of skills between languages’ (Stille & Cummins, 2013, p. 631). The activities also consider some of the requirements that competent teachers should fulfil in order to apply appropriate pedagogies related to a multilingual approach in the classroom (De Angelis, 2011; Hufeisen, 2011; Otwinowska, 2014; quoted in Haukås, 2016, pp. 2–3). Namely, teachers should: be multilingual models themselves; have a highly developed cross-linguistic and metalinguistic awareness; have some familiarity with research on multilingualism; know how to foster learners’ multilingualism; be sensitive to individual cognitive and affective differences among students; and be willing to collaborate with other (language) teachers (Haukås, 2016, pp. 2–3).

The structure of the paper is as follows: first, I present the need to connect multilingualism to translation by considering both a multilingual and a multimodal understanding of this communicative and interactive practice as reflected in the very etymology of the word translation into multiple languages. Second, I draw on the concept of the multilingual subject (Kramsch, 2006, 2009), that is, an awareness of multilingualism as the accumulation of linguistic experiences throughout a person’s life. In this section, I present two self-reflective activities regarding the individual’s multilingual profile. Third, I focus on the usefulness in translation classes of analysing multilingual texts through dubbing and subtitling, as two different modes of translation that have contributed to the spreading and preservation of multilingualism (Perego, Del Missier, & Bottiroli, 2015, p. 16). Finally, the concluding section discusses some new research avenues and offers some closing remarks on the pedagogical benefits of using a multilingual approach to teach translation in a technologically-oriented context where human language technologies and neural machine translators are becoming increasingly sophisticated.

**Connecting translation and multilingualism**

The last decade has seen an emergence of numerous studies related to multilingualism and Second Language Acquisition (SLA) (May, 2014b; see Poza, 2017 for a critical account of the term) including the notion of *translanguaging*, a concept that is closely related to translation in a bilingual/multilingual context. First employed by Williams (1994, 2002, p. 2) to describe bilingual education in Wales, *trawsieithu* or translanguaging describes ‘(i) receiving information in one language and (ii) using or applying it in the other language’. Furthermore, Wei (2011) and García and Wei (2014) have expanded the term to describe how bilingual and multilingual speakers employ translation practices to achieve different communicative goals. Linked to this, Wei’s conceptualisation of *translanguaging space* (2011) describes environments created for multilingual practices among speakers in which such individuals are able to combine and generate new identities, values and
practices through different languages (Zhu, Wei, & Lyons, 2015, p. 9). Hence education, most notably, language education, must acknowledge the changeable, fluid nature of identity and of the human capacity for moulding itself to reality—essential qualities in this globalized world of rapid change and challenge. Globalization is a game changer not just nationhood, but also the traditional diasporic model of the home lost together with the diasporic identity. (David & Munoz-Basols, 2011, pp. xix–xx)

Moreover, the dynamic nature of identity is not only present in our real world experience but has transcended to the digital world. Consequently, it is surprising that multilingualism and translation—two intertwined components of human interaction and communication—have not been considered conjointly until recently (Meylaerts, 2011).

**Translation: a multilingual etymological journey**

Translation as mediation across languages and cultures is at the heart of multilingualism (Meylaerts, 2011). The conceptualisation of translation is both linguistically and culturally bound, and can be illustrated by looking at the meaning of the terms used to describe translation in different languages. These etymological differences may constitute an important point of departure to understand differences with regards the use of translation among languages and cultures. For instance, while the expression ‘to translate’ appears in different languages: in English, *translate*, French, *traduire*, Spanish, *traducir*, Italian, *tradurre*, Portuguese, *traduzir*, it is a term borrowed directly from the Latin *traducĕre*, meaning literally ‘to pass from one side to another’. Other languages, however, have become detached from this notion by acquiring a set of new meanings. Even in languages that are close and belong to the same linguistic family we can observe differences. For instance, while Swedish uses *översätta* and German *übersetzen*, i.e. ‘to put on the other side’, the most common term in modern Dutch is *vertalen*, literally ‘translanguaging’. The same difference in meaning is applicable to other closely related languages that still contain nuances of the etymological expression. Czech, for instance, uses *překladat*, i.e. ‘to move or to change from a place’, while in Polish the most common verb is *tłumaczyć*, i.e. ‘to explain’. As Chesterman (2006, p. 10) rightly indicates, it is interesting to note that in many modern Indo-European languages not all these interpretations give the same priority to the preservation of sameness.

If we take a look at Non-Indo-European languages we also see differences. In some languages we discover a duality in order to describe this communicative practice using two different verbs: one to refer to oral translation and the other for written translation, as in Japanese ほんやくする [hon·yaku suru] (written text) and つうやくする [tsuuyaku suru] (oral text) (Chesterman, 2006, p. 8). The same is applicable to Chinese, as can be observed in the terms 意譯 [yìyì] (the translation of meaning) and 音譯 [yīnyì] (the translation of sound) (Li, 2007, p. 45). Finally, it also emerges from this comparison that some unrelated languages like Turkish, *tercime etmek*, and Korean 통역하다 [tong-yeok-hada] transmit, communicate, explain or emphasise the idea of *mediation* in their etymological meaning of the term ‘translation’.

It is clear that an etymological analysis of ‘translation’ demonstrates the linguistic and cultural boundedness of the term (Chesterman, 2006, p. 9). Therefore, in order to understand how translation operates, we must consider it from a multilingual perspective. Moreover, it is through the linguistic and cultural differences of a translated text that we
become aware of the various degrees of linguistic and/or technical parameters (Bartoll, 2004, pp. 53–54) involved in the translation. Based on the aforementioned etymological differences, there are three main parameters that must be considered in the translation process. Firstly, when we translate, we are able to ‘pass’ most of the meaning from one language to another. Secondly, in other instances, we may need to ‘explain’ and, therefore, produce a longer translation in order to make sense of the original. Thirdly, we may need to ‘mediate’ between the two languages and reformulate the information almost completely so that the original can be fully understood in the target language.

It is this three-pronged approach of ‘passing, explaining and mediating’ that is undertaken by language learners when engaging in multilingual activities like those presented below. Learners must negotiate translated meanings from a multilingual perspective, together with the nuances that emerge from their exchanges and discussions. Such pedagogical practices allow learners to fully understand the craft of translation as represented in each language’s Weltanschauung or world view. In this vein, translating is akin to ‘crossing a bridge’ (Muñoz-Basols & Muñoz-Calvo, 2015, p. 160). A solid structure will allow us to enjoy the merging landscape before us; however, an unstable structure that compels us to cross in haste does not allow for such reflection and, consequently, will directly impact our experience and understanding.

**Redefining the role of translation in language teaching: translation as mediation**

For many language practitioners, translation has remained an integral part of their classroom practice as a way to test the performance of learners (Laviosa, 2014, p. 141). However, this approach clearly limits the scope of multilingual competencies that translation can foster, particularly in a world where globalisation and increased interpersonal connectivity emphasises the need to develop these skills in our students. Indeed, there exist many opportunities to present translation in a multiplicity of modes. Its very definition is a reflection of how this practice, one of the first methods used in the history of language learning and teaching, has expanded throughout the centuries, albeit without losing its meaning of mediation. As Colina and Lafford define it, translation is

a cross-linguistic mediation process of, or a product resulting from, transferring or mediating text(s) of different lengths (ranging from words and sentences to entire books) from one human language to another, which generally requires a significant degree of resemblance or correspondence (Colina, 2015) [not comprising only] written texts, including also language mediation that occurs via oral (referred to in professional circles as interpreting) and hybrid media. (Colina & Lafford, 2017, p. 114).

In the context of language learning and teaching, the term *pedagogical translation*, i.e. ‘a means to help learners acquire, develop and further strengthen their knowledge and competence in a foreign language’ (Leonardi, 2010, p. 10), has opened new avenues of inquiry. This has emerged as a response to present the value of this communicative practice as a tool to develop, among many their benefits, metalinguistic awareness, to foster learners’ interlinguistic, intralinguistic and intercultural knowledge (Li, 2018, p. 476), and to promote intercultural competence (Colina & Lafford, 2017, p. 112). Consequently, the use of translation as a pedagogical approach has seen a resurgence in recent years (Pintado-Gutiérrez, 2019). It could be even stated that there has been a shift (Carreres, 2014; Carreres &
Noriega-Sánchez, 2011; Carreres, Muñoz-Calvo, & Noriega-Sánchez, 2017; Colina, 2015; Cook, 2010; Kerr, 2014; Laviosa, 2014; Leonardi, 2010; Pintado-Gutiérrez, 2019) in how translation is being used in language teaching programmes, affording it a didactic dimension to support the learning of foreign languages.

The new descriptors of the *Common European Framework of Reference for Languages* (CEFR) (Council of Europe, 2018) include translation within the notion of mediation. Here, the latter is described as a key component of human interaction at the social and individual level, as a mechanism to bridge between different elements and spaces and as a reflection of how ‘multilingual spaces are interactionally created by the individual through strategic use of the social resources, including linguistic resources, that are available to them’ (Wei, 2011, p. 1234). More specifically, the concept of mediation focuses on three main categories: mediating a text, mediating concepts and mediating communication. As explained in the document:

> The user/learner acts as a social agent who creates bridges and helps to construct or convey meaning, sometimes within the same language, sometimes from one language to another (cross-linguistic mediation) […] The focus is on the role of language in processes like creating the space and conditions for communicating and/or learning, collaborating to construct new meaning, encouraging others to construct or understand new meaning, and passing on new information in an appropriate form (Council of Europe, 2018, p. 103).

Furthermore, the *CEFR New Descriptors* also distinguish between multilingualism, i.e. the coexistence of different languages at the social or individual level and plurilingualism, i.e. the dynamic and developing linguistic repertoire of an individual user/learner (Council of Europe, 2018, p. 28). This distinction is equally important as it aids our understanding of how translation, as a mediation activity, has the potential to enhance plurilingual/pluricultural competence in foreign language education.

In spite of the undeniable value of translation as a skill, and its perception by foreign language students as useful language learning device (Carreres & Noriega-Sánchez, 2011, p. 296), teachers’ knowledge about multilingual pedagogical approaches is scarce (Haukás, 2016, p. 2). Furthermore, while translation is a regular feature of language classes, it is not always used in an informed way, i.e. an effective use to develop language awareness. With this goal in mind, we need to redefine the role of translation in the foreign language classroom and to expand the repertoire of languages with which we normally work, even if we do not speak these languages. In other words, we need to consider how the same translation problem can be resolved in multiple languages by presenting a range of (creative) possibilities, which are mediated among speakers by employing a number of mediation strategies (e.g. linking to previous knowledge, adapting language, breaking down complicated information, amplifying or streamlining a dense text) (Council of Europe, 2018, p. 50, 126).

To be able to make use of such a multilingual approach, we must first foster ‘multilingual awareness’ in the classroom by reflecting on experiences we are having and have had in the past with different languages and which take into account the internal and external language learner’s dynamic subsystems. From a Dynamic Systems Theory (DST) perspective, a language learner is regarded as a dynamic subsystem (intentionality, cognition, intelligence, motivation, aptitude, L1, L2 …), which interacts within a social ecosystem or environment (the degree of exposure to language, maturity, level of education …)
As we shall see, personal narratives incorporated into specially designed activities, which take into account these internal and external dynamic systems and variables, which are specific to each language learner, can shed light on how we can integrate multilingualism into the teaching of translation.

Raising multilingual awareness: exploring societal and individual multilingualism

The following sections offer two activities that explore multilingualism in the language learning classroom. To raise awareness of multilingualism as an everyday phenomenon, we present it as both a necessary and an integral part of our social and multilingual experiences (Franceschini, 2011, p. 341), and also because language teachers are the main facilitators of the learner’s multilingual experience in educational settings (Haukås, 2016, p. 2). Based on this premise, the first activity focuses on language contact and, more specifically, on a language that is unfamiliar to learners. Conversely, the second activity deepens our observation by considering all learners as multilingual subjects who explore their personal multilingual situations in terms of memory, emotions and imagination. These two activities can be implemented as multilingual language interventions, but also as an opportunity for students to share their multilingual profiles or biographies (see Cenoz & Arocena, 2019, pp. 423–424).

The multilingual experience

The first activity enables students to understand the difference between societal and individual multilingualism. It is designed to show how the process can be applied in a university setting. Students are asked to watch a video in which an ordinary dinner conversation between a young couple turns into an argument. In this case, the short film Skwerl (2011) was used because the script is written in an invented language, which, at times, resembles English. As viewers, the students are forced to reflect on how they feel when they hear a language with which they have little familiarity, thus mirroring the daily, multilingual experience of some L2 speakers.

ACTIVITY 1: Experiencing Multilingualism

The characters in the following video speak a language that you have probably never heard before. Try to identify:

(1) What is the language spoken in the video or what language(s) does it resemble?
(2) What are you able to understand even if you do not speak the language?
(3) Explain if you have ever had the same experience of hearing a new language.
(4) Share your thoughts with another student in the classroom.


As learners respond to the questions in the activity, they consider this experience in light of similar ones they might have had in the past. It is likely that they will focus on some of the sounds and expressions of the invented language. They may even be capable of enunciating some of the words used by the two characters, as well as understanding their communicative purpose through the aid of the images and gestures. They may also feel some of the sounds to be similar to the ones produced in their own language or in other languages spoken or heard by them.
By reflecting on how a speaker feels when confronted by an unfamiliar language, we are able to show that the linguistic units of any language (sounds and words) can open an array of different possibilities. Listening closely and appreciating the language, we are able to establish comparisons and make connections with other languages, all the while stimulating an interest in languages. Likewise, we are able to show that multilingualism entails recognizing languages that we hear on a daily basis and that, even though we may not speak them, we can start developing an appreciation of aural reception and being aware of their presence. The next step in the process consists of bringing together the interrelated notions of societal and individual multilingualism, as illustrated in the following exploratory activity.

**My multilingual profile**

Once we have developed an appreciation of multilingualism and its ubiquity, sharing personal narratives on the learners’ multilingual experiences can be a useful way to understand multilingualism, and learn the different ways in which it impacts the individual’s experience. With this in mind, Activity 2 is designed to initiate ‘the subjective aspects of a language user’s multilingual experience, i.e. its embodied dimensions, its links with memory, emotion and the imagination’ (Kramsch, 2006, pp. 100–101). Students begin by reflecting on their own connections with multilingualism even as they learn about similar and unique multilingual experiences from other students.

**ACTIVITY 2: My Multilingual Profile**

1. Read Kramsch’s definition of ‘a multilingual subject.’

   “Under ‘multilingual’ subject, I include people who use more than one language in everyday life, whether they are learning a foreign or second language in school, or speaking two or more languages in daily transactions, or writing and publishing in a language that is not the one they grew up with. In most cases, they will have acquired one or several languages as a child and learned the others in various formal or informal settings. They might not know all these languages equally well, nor speak them equally fluently in all circumstances, and there are some they used to know but have largely forgotten. I also include the many people who are able to understand a family language but can’t really speak it. […] I leave open the possibility of viewing language learning as the construction of imagined identities that are every bit as real as those imposed by society” (Kramsch, 2006, pp. 100-101).

2. Considering the above, identify some of your past and current multilingual experiences. Here are some ideas that might be helpful.

   - Memories:
     - Languages learned at school;
     - Languages that you hear or use at university or at work;
     - Travel in a country where you did not speak the language.
   - Emotions:
     - Members of the family or friends who speak other languages;
     - Music you have learned or listened to in another language.
   - Imagination:
     - Sounds, words or expressions you like in a particular language;
     - Languages you always wanted to learn and why.

3. Now share your thoughts with another student. How similar or different are your multilingual experiences?

In this second activity, students need first to familiarise themselves with the definition of the *multilingual subject* to learn how being multilingual may encompass more language
contact situations than the ones they are used to think about. Once they have understood that ‘becoming multilingual’ and ‘being multilingual’ can be part of the same continuum (Cenoz & Gorter, 2015, p. 9), they can apply this to their own observations. They are then required to think of how language is connected to the multilingual experiences that they have lived in their memories, emotions and imagination. These three dimensions are a good opportunity to explore different scenarios related to the multilingual experience. For instance, memory is connected not only to language learning but also to study, work environment and travel. Emotions are framed by interpersonal and artistic relationships. Finally, imagination invites students to think of specific language-related instances and of their desire to learn new languages. Through this second activity students learn how deeply languages connect with virtually every aspect of our lives, and how the consciousness of one’s multilingual profile can help enhance language learning. By the same token, the teacher’s exposure to these personal, linguistic narratives, allows them to learn more about each individual learner’s diverse and complex multilingual repertoire (May, 2014a, p. 1), i.e. they can pay ‘careful attention to their students’ experiences and memories’ (Kramsch, 2014, p. 309).

The rationale behind these activities and their focus on multilingualism (Cenoz & Gorter, 2011b, pp. 360–361) is to demonstrate how multilingual learners and speakers can use their knowledge of languages as a resource for further language learning. To be clear: an awareness of the advantages of this methodology is key to understanding how a knowledge of languages can enhance the efficiency of learning more languages. For instance, through their exposure to related languages, students can identify the structure of these languages and thus proceed to an understanding of their similarities and differences, be it phonological, grammatical, morphosyntactic, stylistic or cultural. In turn, as they establish connections between different linguistic codes, students can develop learning strategies, i.e. ‘thoughts and actions, consciously chosen and operationalised by language learners, to assist them in carrying out a multiplicity of tasks from the very onset of learning to the most advanced levels of target-language performance’ (Cohen, 2011, p. 7; see also Cohen & Macaro, 2007; Chamot & Harris, 2017; Oxford, 2017). Furthermore, by exploring their multilingual profiles and exchanging information about them, students learn how speakers construct different identities when they speak different languages (Wardhaugh & Fuller, 2015, p. 104). Having established the tenets of the multilingual experience, the next stage consists of integrating this into the language learning classroom to foster plurilingual competence, i.e. adopting a holistic vision which minimises barriers between languages and takes into consideration the multilingual profile of each individual (Piccardo, 2013, p. 604).

**Raising plurilingual awareness: implementing multilingual audiovisual translation (MAVT)**

**Multimodality and translation in the digital era**

In this section, I focus on translation as a skill which, in this digital age, functions as an ideal tool for developing a multilingual approach and, perhaps most importantly, a way to awaken the creativity of the language learner. As we shall see, approaching translation from a multilingual and multimodal perspective can serve to encourage both foreign
language teachers and students to go beyond their ‘comfort zone’. As Otwinowska explains (2014, p. 115), in a quantitative and qualitative investigation, Polish teachers of English prefer to stick solely to the language they teach and not bring all their multilingual knowledge into their classrooms despite the fact that they might be multilingual. Likewise, during training, teachers are still rarely exposed to the benefits of adopting a plurilingual approach to language teaching, i.e. establishing crosslinguistic comparisons and using this information in their classrooms to teach students to notice similarities among languages. As we will see, a crosslinguistic approach can certainly enrich our teaching practices by opening an array of possibilities for using language in a more nuanced and exacting way.

Audiovisual Translation (AVT) happens to be one of the best ways to experience the benefits of multilingualism precisely because of the current prominence of audiovisual texts, as well as the development and accessibility of tools that support interactive learning. The European-funded project ClipFlair (www.clipflair.net), which allows users to add revoicing (e.g. dubbing) and captioning (e.g. subtitling) to audiovisual material – used in the teaching of 15 languages – is proof of how the use of AVT for language learning can expose learners to the linguistic, non-verbal and cultural aspects of a language, promote transferable skills, create an interactive learning environment resulting in increased student motivation (Baños & Sokoli, 2015, p. 204). The ‘Subtitling World Cinema’ pilot project at the University of Exeter (UK) (https://bit.ly/2EUyrCX), in which MA translation students make relatively unknown world film available to English-speaking audiences through subtitling and digitisation, is another example of how some institutions are incorporating AVT into their programmes with a variety of purposes.

In addition, AVT connects multilingualism with multimodality, i.e. the way semiotic modes are used and combined in the design of a semiotic product or event (Kress & van Leeuwen, 2001, p. 20). As one of the tangible consequences of the development of multimedia technology, multimodality can no longer be separated from multilingualism (Cenoz & Gorter, 2011a, p. 340; Zhu et al., 2015, p. 10). Likewise, multimodality has an added pedagogical value, as ‘it makes provisions for audiences and learners with different learning styles’ (Burke & Hardware, 2015, p. 145).

As we will see, by looking at the different parameters inherent to the translation process, we become aware of multiple semantic intricacies: the cultural and linguistic limitations and challenges that illustrate translation’s complexity. From among the many available translation modes, I have focused on the dubbing and subtitling of two specific versions of the film My Fair Lady (1964), available on DVD. The clips used for the activities below were prepared using the screen recorder and video-editor TechSmith Camtasia® (https://www.techsmith.com). There are now many opportunities to access audiovisual products in multiple languages. Indeed, the commercialisation and distribution of multilingual products has provided us with an opportunity to identify small multilingual corpora for use in the language learning classroom. Dubbing and subtitling are effective translation modes providing immediate language exposure to speakers of all ages. They are found in commercial audiovisual products ranging from global video on demand (VOD) on platforms such as Netflix, Amazon or HBO (Díaz Cintas, 2018; Pedersen, 2018), to videogames (Mangiron, 2013, 2018). Language Learning with Netflix (LLN) (https://languagelearningwithnetflix.com/), launched in December 2018, serves as a tool to allow viewers to access linguistically complex language produced at native speed contained in TV series. It is but one example of how the dubbing and subtitling in digital
platforms has the potential to transform the way languages are taught and learned. In LLN, subtitles, both in the original and in English, allow viewers to pause the content and go phrase by phrase. It also contains a pop-up dictionary highlighting important words. It ‘helps users absorb the language […] by allowing them to view two translations simultaneously’ (Tapper, 2019). The fact that viewers are able to do so at their own pace demonstrates how subtitling can play an important role in language learning; moreover, this tool has the potential to increase a viewer’s exposure to multiple languages and, in so doing, function as a teaching aid in the foreign language class context.

As mentioned above, the development of plurilingual/pluricultural competence, as explained in the CEFR New Descriptors (Council of Europe, 2018) is inextricably related to translation as a mediation activity. Following Piccardo (2018; see also Council of Europe, 2018, p. 28), this type of competence involves, among others, a series of specific abilities, such as: switching from one language to another; expressing in one language and understand the other; calling upon the knowledge of a number of languages to make sense of a text; recognise words from a common international store in a new guise; bringing the speaker’s whole linguistic equipment into play and – as will be illustrated below and especially relevant to the present study – experimenting with alternative forms of expression in different languages.

All of the plurilingual characteristics mentioned here can be applied to the following two activities, which let learners experiment with alternative forms of expression in a variety of languages through multilingual audiovisual translation (MAVT). The text selected for the following activities belongs to a scene from the musical-comedy My Fair Lady (1964), which I have chosen for two main reasons. First, this is a genre that involves the deliberate use of phonological components and selected lexical items in the semantic configuration of messages. And, secondly, the combination of language, drama and music in a visual context – consisting of dialogue, music, gesture and other non-verbal sound components – reinforces its entertainment value while also enhancing the motivation of the learner (Lei & Huang, 2012, p. 210; Kao & Oxford, 2014, p. 116). The medium here is the message since the film’s theme is about language learning. In the story, Professor Henry Higgins, a well-to-do London linguist and teacher of phonetics makes a spur-of-the-moment bet with his friend Colonel Hugh Pickering to turn Eliza Doolittle, the poor Cockney girl they found in the street, into an elegant and refined lady. Their first task is to change Eliza’s enunciation of English to ensure that she is more acceptable to London’s upper class. Eliza has to repeat a series of sentences that contain specific sounds.

These two collaborative multilingual learning activities are examples of how a foreign language course at any level, including adult, university and secondary education, can challenge students to go beyond the languages they normally work with by learning how a text has been translated into multiple languages. This illustrates to students the many possibilities of how we might consider translation as mediation between languages and cultures, not to mention the linguistic creativity that comes into play when trying to maximise the aesthetic value of a translation.

Multilingual dubbing

The first stage of the process is to encourage students to familiarise themselves with some of the characteristics of dubbing. Dubbing is a practice more common in some countries
than in others. For example, it is a customary practice in Germany, Austria, Brazil, China, Spain, France, Hungary, Italy, Japan, Switzerland or Turkey (Chaume, 2006, p. 6). It is a laborious and expensive process because of the many stages involved, including translation, performance and editing. The role of English as a lingua franca has generally favoured subtitling rather than dubbing (for a comparison, see Perego et al., 2015). Even in countries with a long-standing culture of dubbing, like Spain, viewers are becoming more accustomed to the presence of English evidenced through global cultural production such as music, advertising, television series and films. Nonetheless, video on demand platforms like Netflix have started offering subtitled, dubbed, and voice-over versions of audiovisual products in a variety of languages to provide viewers with more viewing choices (Lobato, 2019, pp. 110–111).

For the purposes of dubbing, synchronisation is one of the key factors of the translation process, and it can be reduced to mainly three components: lip or phonetic synchronisation (movements of the mouth), kinetic synchronisation (body movements), and isochrony (synchronisation between words and pauses) (Chaume, 2005, pp. 147–152). To demonstrate these differences in actual dubbing practice, I have selected the scene ‘The Rain in Spain’. As we can see below, it is possible to show a multiplicity of creative translation solutions with just one sentence. For students to have access to each of the languages, each dubbed version is accompanied by a back-translation into English, i.e. a literal translation providing insight into the structure and meaning of the original text (Baker, 2018, p. 8).

ACTIVITY 3: Multilingual Sounds

(1) What are the differences between the dubbing of ‘The Rain in Spain’ scene in these four languages?

Pay attention to:

a) The synchronization between the movement of the lips and the words;

b) How the sentence connects with the narrative and the multimodal aspects of the scene.

English  The rain in Spain stays mainly in the plain
Spanish  La lluvia en Sevilla es una pura maravilla
(The rain in Spain is pure wonder)
French  Le ciel serein d’Espagne est sans embrun
(The serene sky of Spain is clear of fog)
Italian  La rana in Spagna gracida in campagna
(The frog in Spain croaks in the countryside)
German  Es grünt so grün, wenn Spaniens Blüten blühn
(It looks green, so green when flowers bloom in Spain)

(2) Now that you have experienced the sounds in different languages, along with another student, try to think of an alternative in X language.

The scene utilises many visual references to Spanish themes. For example, Professor Higgins takes out a red scarf to use as a bullfighting cape and the three characters simulate a corrida; Higgins and Eliza dance a brief tango; Eliza stands on a chair and improvises a zapateado or tap dance. As the rhythm of the music increases, Pickering, Higgins and Eliza raise their arms and simulate a Spanish jota (Muñoz-Basols & Muñoz-Calvo, 2015, p. 171), celebrating their achievement with a sonorous choreography of exclamations, such as ‘olé!’ (See Appendix with the complete scene in English).

Given the scene’s context and development, and comparing the different dubbed versions in Activity 3, it is not surprising that all the illustrated languages maintain a reference to Spanish culture. In the French version, the words Le ciel serein d’Espagne est sans embrun
[The serene sky of Spain is clear of fog] condense the original to show the importance of synchronisation. In the Italian version, the phonological selection of sounds presents a different but equivalent scenario, *La rana in Spagna gracida in campagna* [The frog in Spain croaks in the countryside]. In German, there was a conscious decision to keep the reference to Spain in a new sentence, one that takes into account the phonological, rhythmic and melodic components, and is maintained in the dubbed version and in the subtitles, *Es grünt so grün, wenn Spaniens blüten blühn* [It looks green, so green when flowers bloom in Spain].

In the final part of Activity 3, students have to create three different dubbing alternatives. An important aspect of this activity is that students must be attentive to how the translation they create can be synchronised to the lip movements of the protagonist. By way of example, students are presented two options of how this procedure was resolved in other languages. For instance, when the musical premiered in Madrid, instead of using the original dubbing from the film, *La lluvia en Sevilla es una pura maravilla* [The rain in Spain is pure wonder], they used *La lluvia en España bellos valles baña* [The rain in Spain beautiful valleys bathes] (Zatlin, 2005, p. 91). Likewise, the most popular version of the well-known phrase in Dutch was not used in the subtitles below, *De franje in Spanje is meestal niet oranje* [The fringes in Spain are usually not orange], but *Het Spaanse graan heeft de orkaan doorstaan* [The Spanish grain has weathered the hurricane] (van der Leij, 2005, p. 71).

It is important for students to listen closely to the sounds in the different languages so that they can create their own translated versions in the languages they speak. Whilst also exploring the multiple phonological implications of their decisions in order to achieve a translation that encapsulates an aesthetic value similar to the one of the original. With this in mind, the teacher can ask students to try to come up with two possible translations, one in their own native language and one in the target languages. They will need to negotiate and agree collaboratively on the different effects achieved by the different possibilities, and in the process, develop a new attitude towards listening to a language: ‘research has shown that effective listening requires a special mindset that goes beyond the basic acquisition of language’ (Han, 2004; Rost, 2014, p. 132).

In the same vein, the developers of Language Learning with Netflix explain that good habits learned by students at an early stage include ‘listening to the language as much as possible’. That is, ‘pump language into the ears and provide a translation that allows you to associate meaning with that’ (Tapper, 2019). All these aspects which include learning to listen closely, appreciating the sounds of the language, and creating alternatives, are essential not just to develop an appreciation of linguistic differences from a multilingual perspective, but also in terms of the multimodal component of language. Suffice to say that an understanding of the functioning of different languages can have a positive impact on students’ outlook in regard to their acquisition of multiple languages. Providing students with the tools to not only listen but also see that language in use also opens a door to the culture associated with it. Effectively, an improvement in language attitudes brings with it a corresponding improvement in language learning (Lasagabaster, 2015, p. 27). Furthermore, attitude also encompasses ‘aspects such as attention, sensitivity, curiosity, positive acceptance, respect, and valuing linguistic and cultural diversity (Piccardo, 2013, p. 607).
Multilingual subtitling

Another very useful way to engage language learners is through subtitling. Different empirical studies indicate that subtitles have a positive impact on the learning of languages. As Pym, Malmkjaer and Gutiérrez-Colon Plana point out (2013, p. 20), a 2011 survey on the use of subtitles with more than 5000 students concluded that subtitles are useful in improving the mastery of foreign languages by raising awareness and by becoming a motivating factor for acquiring new languages. Subtitles can improve reading proficiency, boost lexical acquisition (Perego et al., 2015, p. 15), and foster and facilitate the development of oral comprehension (Talaván, 2010, p. 285). The study’s findings indicate that that subtitles contribute to creating an environment that encourages multilingualism (Pym, Malmkjaer, & Gutiérrez-Colón Plana, 2013, p. 20). It is a valued tool by students in translation classes, as it is directly linked with motivation and effective learning (Incalcaterra McLoughlin & Lertola, 2014, p. 79).

The use of subtitles goes back to the intertitles of silent films. Superimposed on the screen to narrate a sequence, subtitling evolved during the twentieth century and is now among the developments of digital technology. Some of the main characteristics of subtitles are (Gambier 2006, pp. 258–261) their readability (the font used) and their duration (a maximum of 30 or 40 characters per line). Simplification is paramount, given that the meaning in the subtitles is subsidiary to the dialogue of the soundtrack (Caimi, 2009, p. 241). Subtitling techniques vary depending on the genre, and on whether the audiovisual product is used for a film or a television series. It also depends on the type of the audience involved, whether the subtitles are aimed at children, young people, the elderly, or captions for deaf and hard-of-hearing viewers (see Vanderplank, 2016).

Below, I have chosen the same scene of ‘The Rain in Spain’ with its subtitles in different languages, since students are already familiar with the meaning and context of the film. Each of the languages presented is accompanied by a back-translation into English.

ACTIVITY 4: Multilingual Creativity
(1) Without looking at the transcriptions, listen to the subtitled version of the same scene in each language. How many languages are you able to identify? What words are you able to understand?
(2) Now read the following multilingual subtitles along with the back-translation of ‘The Rain in Spain’ scene. How close are these subtitles to a literal translation of the English original?

<table>
<thead>
<tr>
<th>Language</th>
<th>Subtitle</th>
<th>Back-Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabic</td>
<td>المطر في إسبانيا يهطل دوما في السهول (Al-matar fi isbânyâ yahtâl dawman fi al-suhûl)</td>
<td>(The rain in Spain always falls on the plains)</td>
</tr>
<tr>
<td>Croatian</td>
<td>Kiša u Španjolskoj pada po ravniči (The rain in Spain falls on the plain)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Czech</td>
<td>Dešť dšti zřídkaždky na poušti (Rain rarely falls in the desert)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Danish</td>
<td>En snegl på vejen er tegn på regn i Spanien (A snail on the road is a sign of rain in Spain)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Dutch</td>
<td>De franje in Spanje is meestal niet oranje (The fringes in Spain are usually not orange)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Finnish</td>
<td>Vie fuesta hienon miekkamiehen tie (The journey of the magnificent swordsman leads to a party)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Hebrew</td>
<td>ברעה דרא יריד ספראד הלארי (Barád yarád bidróm sfarád haérev)</td>
<td>(Hail fell in southern Spain this afternoon)</td>
</tr>
<tr>
<td>Hungarian</td>
<td>Spanyolországban leginkább az alföldön esik (In Spain it rains mainly in the plains)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
<tr>
<td>Icelandic</td>
<td>Sindri fer í sund í miklum hita (Sindri goes swimming at high temperatures)</td>
<td>(Rain rarely falls in the desert)</td>
</tr>
</tbody>
</table>
Together with another student, now consider the degree of creativity in each translation.

In the first part of Activity 4, students listen to the different languages without looking at the transcriptions. To reinforce the sounds of the language, the teacher can copy each subtitle into Google Translate so that students can hear an approximate pronunciation. This is a good way to activate the students’ awareness of the phonological differences among languages and also a way to train them how to appreciate such differences. Students also need to see if they can identify some of the words which they have already heard in previous languages in the dubbed version of the scene. For example, in this case, they will notice how the reference to Spain has been used in many of the languages and whether there has been an attempt to establish an internal rhyme in the sentence as in the case of the dubbing. Besides adding a multimodal aspect to the activity, it also stimulates the common goal of looking for cross-linguistic similarities and connections between languages.

In the second part, students will now read the translations of the famous phrase from *My Fair Lady* (1964), paying close attention to the decisions the translators have made in each language. They then contrast them, sharing their own impressions and discussing what they have discovered. In the case of the students involved in this particular subject, as they perform this multilingual exercise, students noted the linguistic creativity involved in the various translations, and how because of its relevance to the scene, the reference to Spain is maintained in all the cited languages. Particularly, they make note of the greater creative effort at the phonological and semantic levels in Czech, Danish, Finnish, Hebrew, Dutch, Icelandic, Polish, Swedish and Turkish, most likely, due to the humorous or entertaining purpose. And that the subtitles in Arabic, Croatian, Hungarian, Norwegian, Portuguese and Romanian are more focused on capturing the literal meaning of the message, rather than on its creative effect.

As we have seen in Activities 3 and 4, where the dubbing and the subtitling of the same text are compared in different languages, we are able to explore the different creative proposals that led the translators to make their stylistic choices. Both activities are good examples of mediation taking place during translation, and of the constraints involved for each mode. It is precisely these limitations or restrictions that presuppose the development of linguistic creativity: in the case of dubbing, adhering to the lip-movement and importance of sounds; and, in the case of subtitling, having to condense the message to a specific number of characters, thereby allowing learners to reflect on the cultural aspects of the translation.
Final remarks

Towards a multilingual approach in the teaching of translation

Following Hofweber and Graham (2017), instead of opting for a functional approach focusing mainly on grammar and vocabulary, in this article we have put into practice a creative unit of learning consisting of four activities. Our creative approach relates the various exercises to the learners’ personal, emotional and intellectual experience, i.e. by asking students how and why they like the text (Hofweber & Graham, 2017, p. 20, p. 22). Having students write their own dubbed versions of the ‘Rain in Spain’ scene encourages their creativity and stimulates learning, especially since both students and teachers have to be willing to experiment with different languages. In addition, as it has been argued before, ‘subtitles can function well, both as an enjoyable and motivating learning tool to be used consistently in formal learning environments, and as an incidental foreign language acquisition device’ (Perego et al., 2015, p. 15).

As is evident in this case, multilingualism linked to translation can provide a framework for learners to explore their linguistic and cultural abilities, and how these differ from learner to learner (Wardhaugh & Fuller, 2015, p. 84). ‘A low aptitude may be compensated by high motivation or vice versa. […] A small force at a particular point in time may have huge effects (butterfly effect)’ (de Bot et al., 2007, p. 14). Above all, such an approach motivates learners to find and play with new meanings. Multilingualism gives them a range of nuances, an array of new possibilities for subtlety, dimensionality, and shades of meaning that not only enrich their translation but also provide greater exactitude to their work. Indeed, not to have access to the wealth of information supplied by twenty-first century multilingualism would greatly impoverish a translator’s task and, by extension, that of any language teacher using translation in the language learning classroom.

A multilingual approach to the teaching of translation enables learners to appreciate how translation works but it also gives them an opportunity to reflect on the important link that is established between language and culture, i.e. ‘raising awareness of different ways to express ideas and to see the world’ (Ilman & Pietilä, 2018, p. 244). Going beyond the language of study, it teaches them to be critical and creative as they analyse, contrast and compare a message in multiple languages, thereby crossing boundaries and expressing diverse points of view (Zhu et al., 2015, p. 9). As Zhu, Wei and Lyons explain:

multilingualism by the very nature of the phenomenon is a rich source of creativity and criticality, as it entails tension, conflict, competition, difference and change in a number of spheres, ranging from ideologies, policies, and practices to historical and current contents. (2015, p. 9)

Today, television channels ‘serve as conduits for instant broadcasts of independent and contrasting viewpoints, which more often than not serve the purposes of political and ideological manipulation, addressed [through translation] to speakers of different languages’ (McLaughlin & Muñoz-Basols, 2016, p. 1). Therefore, it is important to prepare students to see translation as a mechanism which allows us to compare and contrast different points of view and critically engage with the information we receive or to which we are exposed.

In effect, accessibility has transformed the way we interact, think and teach. No longer does the learning experience revolve exclusively around the teacher: as teaching is now
multidirectional. The teacher’s role as a mediator responds to the fact that an important part of learning takes place outside the confines of the classroom. Hence we, as twenty-first century educators, need to create learning opportunities that extend beyond the required curriculum within a multilingual and technology-driven world. Alan Kirby’s concept of *digimodernism* (2009, p. 1) illustrates this new cultural paradigm resulting from the computerisation of text. As he puts it, ‘the digimodernist text permits the reader or viewer to intervene textually, physically to make text, to add visible content or tangibly shape narrative development’ (2009, p. 1). It is this ubiquitous technological context that is driving the way we currently learn and teach. Thus, it is the responsibility of the teacher to find ways through which we can connect with the digimodernist by making use of the digital media, as well as interacting with it in order to promote multilingualism.

In this case, we have focused on dubbing and subtitling, but these translation modes represent only a small portion of the many multilingual possibilities. As translation technologies continue to develop, activities that can be implemented to connect multilingualism and translation in the classroom will become more varied. Indeed, ‘each translation technology offers specific avenues for didactic purposes, always carefully taking into consideration the peculiarities, advantages and disadvantages’ (Jiménez-Crespo, 2017, p. 190). For instance, audio-description for the visually impaired, in which images and scenes are described by a narrator, i.e. translated into words, can function as effective tools for enhancing lexical accuracy and syntactic complexity (Calduch & Talaván, 2017). Another example of a new technological tool that clearly epitomises the virtual multilingual interaction between speakers is the phenomenon of ‘danmaku’ or ‘danmu’ in Japan and China. This is a genre of commentary media in which viewers post their dynamic and contextualised comments on the video in order to further explain the images and the dialogues, thereby acting as mediators between the content and the spectators. These features constitute a current example of interactive learning in a digital media economy, where consumers are being empowered to interact with the content (Muñoz-Basols & Massaguer Comes, 2018, p. 125), and which can promote intercultural competence by making use of popular culture (Zhang & Cassany, 2019). As a result, language teachers need to realise the growing importance of integrating different translation modes and tools, as ‘task-based translation activities in language teaching contribute to the enhancement of [teaching practices] in three important areas: one, focus on process rather than product; two, learner-centredness; and three, methodological adaptability’ (2011, pp. 295-296). Neural Machine Translation (NMT), incorporated into multilingual web-based tools such as DeepL (https://www.deepl.com/en/translator), Google Translate (https://translate.google.com/) or Microsoft Translator (https://translator.microsoft.com/) – in which a sequence-to-sequence process enables the system to learn from the translation – has contributed to maximising the translation performance of these digital devices (Li & Liu, 2018, p. 9). This is an example of the potential that translation technologies represent nowadays to foster multilingual approaches in language teaching. However, NMT is precisely one of the tools that needs to find its place within the foreign language classroom and curriculum. Rather than labelling digital language tools as sources for academic dishonesty, as Ducar and Schocket (2018, p. 793) state, teachers should make peace with Google Translate and teach students how to use technology responsibly. Consequently, as outlined at the beginning of this article, there is a critical need for language teachers to engage with translation
technologies by bringing them into their language classes and reducing the gap between the teaching of translation in the language classroom and its function in the real world.

Notwithstanding, revitalising translation in language classes is not solely dependent on technology, but also on changing society’s perception of the pedagogical value of translation in education. The reality is that language teaching and translation are still perceived by society as two completely different entities: ‘Language learners learn languages; professional translators translate; and those are seen as quite separate worlds’ (Pym et al., 2013, p. 2). In other words, they are regarded as separate undertakings rather than as a continuum (Carreres, 2014, p. 124). However, I believe that technology as a catalyst of social change is capable of shifting this perception within the field of language teaching: by allowing language teachers to combine translation and multilingualism, we can ‘enable a more forward-looking stance toward the use of translation in FL classrooms’ (Pintado-Gutiérrez, 2019, p. 2).

New research avenues related to the use of multilingualism in translation include studies on how collaborative activities, like the ones presented here, can contribute to a more creative approach to the teaching of translation. Such studies could gradually assess how students can gain a deeper understanding of translation tools and techniques through their own comparison of different languages. Contrastive methodologies from a multilingual perspective can be replicated exploring different language technologies and translation modes (machine translation, dubbing, (interlingual and intralingual) subtitling, subtitling for the deaf and hard-of-hearing (SDH), interpreting, audio description, voice recognition …) for the purpose of gauging the impact on the student. The objective is to familiarise students with diverse methods and theories so that they can contribute to more informed translations. Equally important is for multilingual translation activities to include a qualitative component of personal memoirs of multilingual experiences: ‘analysis requires both observations of naturally occurring behaviour and metalanguaging data, i.e. reflections and comments by the participants themselves on their own actions’ (Wei, 2011, p. 1234). Analysing this kind of information can lead to new research and informed practices on how to motivate students to both learn a language and develop different learning strategies.

My hope here is to illustrate how a multilingual approach for teaching translation is not just possible but also necessary, and to encourage teachers to go beyond their ‘comfort zone’. Looking at translation from a multilingual perspective enriches our teaching practices, as it opens a range of possibilities for language students to be able to shape a text in creative ways. Not only can the multilingual approach serve to motivate students in the learning of languages, it can also teach them to be aware of the many possibilities a translation can offer, and the different aesthetic effects a translation can have on the listener, while fostering plurilingual competence. Ultimately, the multilingual approach will offer the language student the opportunity to experience diverse ways to confront the same translation problem and to understand how it can be successfully solved. Furthermore, the adoption of such an approach enables teachers to bring into the classroom their entire multilingual repertoire and act as plurilingual role models.

To conclude, this article aims to fill the gap that now exists regarding multilingualism and translation at the curricular level. The fact is that, notwithstanding its importance and growing prominence in our twenty-first century social fabric, multilingualism is still not being perceived as a cultural and linguistic learning opportunity. Given the complexity of our globalised world the need to change this perception is urgent: multilingualism
builds bridges between people, countries and cultures, contributes to the change of polarised perceptions and enriches the life of individuals (Stavans & Hoffmann, 2015, p. 8). As language educators, it behoves us not just to equip language learners with the necessary tools to hone their translation skills through the lens of multilingualism, but also to communicate as plurilingual citizens in a superdiverse environment.

Acknowledgements

This article is based on two plenary talks I delivered at two different venues. The first one took place at the 5th LanGW4 Colloquium at the University of Bath (UK), on 29 June 2018, attended by teachers of Arabic, Chinese, French, German, Italian, Japanese, Portuguese and Spanish. The second event was at the 8th International Conference AHBx (Asociación de Hispanistas del Benelux) ‘The Humanities in the age of the Digimodern User’ at the University of Groningen (The Netherlands) on 1–2 November 2018. It was the warm reception of my talk at both venues, and the comments and questions from the audience, which encouraged me to redraft it as a hands-on scheme of learning that could help teachers integrate multilingualism into the teaching of translation, and as information useful for teacher training purposes. I would like to thank the organisers at both venues, Irene Macias at the University of Bath, and Konstantin Mierau, Gerdientje Oggel, Juan Alba Duran, and Camilla Sutherland at the University of Groningen. I am also deeply grateful to all the teachers who attended these events and contributed to the lively and engaging discussions concerning multilingualism and the teaching of translation that emerged afterwards. The author acknowledges funding from the Spanish Ministry of Science and Innovation as part of the project ‘ForVid. Video as a language learning tool in and outside the classroom/ForVid. El vídeo como formato de aprendizaje lingüístico dentro y fuera del aula’ (RT2018-100790-B-100; 2019–2021).

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ORCID

Javier Muñoz-Basols http://orcid.org/0000-0003-3856-3637

References


**Video**


**DVDs**


**Appendix**

Original script of the scene ‘The Rain in Spain’, *My Fair Lady* (1964)

**Higgins**: Now try it again.

**Eliza**: The rain in Spain stays mainly in the plain.

**Higgins**: What was that?

**Eliza**: The rain in Spain stays mainly in the plain.

**Higgins**: Again.

**Eliza**: The rain in Spain stays mainly in the plain.

**Higgins**: I think she’s got it, I think she’s got it.

**Eliza**: The rain in Spain stays mainly in the plain!

**Higgins**: By George she’s got it! By George she’s got it!

Now once again: where does it rain?

**Eliza**: On the plain! On the plain!

**Higgins**: And where’s that soggy plain?

**Eliza**: In Spain! In Spain!

**Eliza, Higgins and Pickering**: The rain in Spain stays mainly in the plain!

*Bravo!*

The rain in Spain stays mainly in the plain!

**Higgins**: In Hertford, Hereford, and Hampshire ...

**Eliza**: … hurricanes hardly happen.

How kind of you to let me come.

**Higgins**: Now once again: where does it rain?

**Eliza**: On the plain! On the plain!

**Higgins**: And where’s that blasted plain?

**Eliza**: In Spain! In Spain!

**Eliza, Higgins and Pickering**: The rain in Spain stays mainly in the plain!

The rain in Spain stays mainly in the plain!

**Higgins and Eliza**: Olé!