
International Working group on Non-Dominant Varieties of Pluricentric Languages (WNDV)

CALL FOR ABSTRACTS

for chapters in the edited volume

One size fits all?

Linguistic standards used in the media of pluricentric language areas

This peer-reviewed volume is planned to be published in December 2022 by PCL-Press (<https://pcl-press.org>) and will be available open access.

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TIMELINE

- **15 April 2022** Deadline **submission of abstracts** (400-500 words) to be sent to reglindis.deridder@nederlandska.su.se (incl. name and affiliation)
- **22 April 2022** Notification of acceptance
- **15 July 2022** Deadline **submission of chapters**
- **15 September 2022** Feedback reviewers
- **30 November 2022** Deadline **submission of revised chapters**

Many languages are pluricentric languages¹ with several national varieties (Clyne 1992). For instance, Belgian and Netherlandic Dutch in the Dutch language area, but it goes without saying that there are pluricentric languages outside of Europe as well (e.g. Arabic, Chinese). Some national varieties are considered dominant and others non-dominant (Muhr 2012). Dominant varieties are often used in media aiming to reach pluricentric language areas as a whole. Literature, both original and translated, is usually published in a single language version for the entire language area. In this version, typically, a dominant variety is used. However, the status of both dominant and non-dominant national varieties can change over time. As a result, the linguistic standard used in media can also change. Moreover, sometimes new varieties emerge for specific media, for example, 'Latin American Spanish' in dubbed audiovisual content for Spanish speakers in the Americas. By focussing on, not only, printed (e.g. novels) and digital media (e.g. e-books), but also audiovisual (e.g. films and series) and audio (e.g. audiobooks and podcasts) content, both original and translated, this volume aims to study recent developments in the use of national varieties in pluricentric language areas. This includes reception studies into media in different language varieties: Do audiences feel strongly about content in a specific language variety? Have editing practices at publishing houses changed and what new opportunities do e-books offer in terms of publishing books in different national varieties? What language policies are in place in pluricentric language areas today? What about *YouTubers* in pluricentric language areas: Do they adapt their language to attract more followers (De Ridder 2020)?

¹ See <https://pluricentriclanguages.org/languages/>

Today, a lot of media can be accessed digitally or streamed. Media users want to have access to the media of their choice, whenever, wherever and in whatever form they prefer. The latter can also include the language version of their preference (even within the same language, as is the case in pluricentric language areas). What is more, streaming platforms are no longer restricted to a limited number of language settings, as was the case with DVDs. By way of illustration, in European countries, Amazon Prime offers dubbed and subtitled versions in other languages than the countries' official languages including different language varieties (e.g. Canadian French, Latin American Spanish). Likewise, some audiobooks are available in different national varieties. In this regard, it comes as no surprise that Disney+ and Netflix have received a lot of criticism in Europe because of the limited language versions they offer on their platforms. In Belgium, for example, the available Belgian Dutch dubbed versions of animated films were not included only the Netherlandic Dutch versions. However, such localised versions are not always made in the first place, as some assume one language version suffices for the entire pluricentric language area. In some cases, an attempt is made to create a 'country-neutral' version in which markers of different national varieties are removed. Or so-called 'hybrid versions' are made featuring speakers and linguistic features of different national varieties.

In short, what is happening to the language used in, both original and translated, media in pluricentric language areas today? To get a better understanding of present-day language policies and practices in printed, audio, and audiovisual media and the reception of such media by audiences in pluricentric language areas, we welcome a wide range of different contributions from (socio)linguists, literary, translation and media scholars, as well as researchers in other relevant disciplines.

References

- Clyne, Michael. (1992). *Pluricentric languages: Differing norms in different nations*. Berlin: De Gruyter Mouton.
- De Ridder, Reglindis. (2020). Linguistic diversity in audiovisual media for children in Belgium and Austria. In: R. Muhr, & J. Thomas (eds.) (pp. 121-136), *Pluricentric theory beyond dominance and non-dominance*. Graz: PCL-PRESS.
- Muhr, Rudolf (ed.) (2012). *Non-Dominant varieties of pluricentric languages. Getting the picture*. Frankfurt am Main: Peter Lang.

Topics of interest can relate to any pluricentric language area and include, but are not limited to:

- The linguistic standard used in non-translated vs. translated literature (including e-books and audiobooks) or editing practices at publishing houses in terms of the linguistic standard they adhere to
- Linguistic descriptions of the aforementioned 'country-neutral' and 'hybrid' language versions used in some pluricentric language areas
- Audiovisual translation phenomena like *Español (Latinoamericano)* or *le synchronien*
- Linguistic standards used in (translated and non-translated) audio(visual) media offered by different local and international content providers (e.g. streaming platforms, public service broadcasters)
- Corpus analyses of the linguistic standard used in different, translated and non-translated media in pluricentric language areas
- Reception studies into (translated) media in pluricentric language areas
- Linguistic choices made by *influencers* on YouTube in pluricentric language areas
- The linguistic prestige of national varieties
- The impact of media exposure to a given variety, for instance, on language acquisition
- National varieties used, more specifically, in media for children
- Linguistic standards used in media accessibility for audiences with aural or visual impairments in pluricentric language areas