

# Intralinguistic Translation of Identity: a new generation of authors and comedians as mediators of a new image of Indian-Americans

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If Humor and Translation can be considered as an interdiscipline (Zabalbeascoa 2005), what image do they show of identities when combined on screen? Popular comedy –films, Netflix or TV series– are packed with implicit or explicit messages that are the product of various ideological contexts (Martinez Sierra 2008, Delaporte 2017) and it massively contributes to disseminating all sorts of identity and cultural stereotypes.

However, Identity as text is not yet a main topic of interest in Audiovisual translation, and more specifically in Comedy. There is a recent and growing interest for the relation between Translation and Performance (Wolf 2017), linguistic variation of fictional characters is also studied (Ramos Pinto 2009, Hodson 2014), but the latest publications on Humor and Translation focus on the linguistic and cultural aspects of the translation of wordplay, and not on the stereotype dynamics or the discourse in humor.

For the purpose of this research, we will combine Translation, Imagology (study of National Stereotypes) and Sociology, to offer a new reading grid of Identity in translation, not based on a strict linguistic approach. Observing how Identity is created and translated in Comedy, sheds light on the impact of Audiovisual Translation and on the way viewers perceive certain communities, and is an interesting conversation start on the relation between Screen Translation, Comedy, Discourse and « Hipster Racism » (Squire 2014).

We will explain how artists like Mindy Kaling, Aziz Ansari or Hasan Minhaj use Humor and Performance to counteract dominant stereotypes on Indian-American identity and how they can be considered as intralinguistic translators of this identity, and as major actors of an on-screen cultural reappropriation.

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