
Focusing on Audiovisual Translation Research

JOHN D. SANDERSON & CARLA BOTELLA-TEJERA (EDS.)

UNIVERSITAT DE VALÈNCIA

2018



ENGLISH IN THE WORLD SERIES

GENERAL EDITOR

Antonia Sánchez Macarro
Universitat de València, Spain

ADVISORY EDITORIAL BOARD

Professor Enrique Bernárdez
Universidad Complutense de Madrid, Spain

Professor Anne Burns
Macquarie University, Sydney, Australia

Professor Angela Downing
Universidad Complutense de Madrid, Spain

Dr Martin Hewings
University of Birmingham, Great Britain

Professor Ken Hyland
University of East Anglia, Norwich, Great Britain

Professor James Lantolf
Penn State University, Pennsylvania, USA

Professor Michael McCarthy
University of Nottingham, Great Britain

Professor Eija Ventola
University of Helsinki, Finland

© The authors © 2018 by the Universitat de València

*Design and typeset: Celso Hdez. de la Figuera
Cover design by Pere Fuster (Borràs i Talens Assessors SL)*

ISBN : 9 7 8 - 8 4 - 9 1 3 4 - 3 9 0 - 5

D. L. : V - 3 5 0 9 - 2018

Printed at:
Ulzama Digital



CONTENTS

Notes on Contributors	9
Introduction, <i>John D. Sanderson & Carla Botella-Tejera</i>	13
1 TeenTitles. Implementation of a methodology based on Teenage subTitles to improve written skills <i>José Javier Ávila-Cabrera</i>	19
2 The adaptation for audio-visual translation and the language service providers: a lost battle. The multimedia producer's perspective <i>José María Bazán Domenech</i>	41
3 The pedagogical potential of cloud-based platforms: a study on the didactics of subtitling in online translator training environments <i>Alejandro Bolaños García-Escribano</i>	63
4 The realities of surtitling for the theatre in the digital age <i>Michèle Laliberté</i>	95
5 Humorous elements and signifying codes. Points of convergence in audiovisual products <i>Juan José Martínez Sierra</i>	109
6 The process of dubbing and its synchrony in video games <i>Laura Mejías Climent</i>	133
7 A bibliometric analysis of doctoral dissertations in the subdiscipline of audiovisual translation <i>Francisco Pérez Escudero</i>	159
8 Mapping L3 in audiovisual productions <i>Laura Santamaria Guinot & Miquel Pujol Tubau</i>	191
9 Voice-over to improve oral production skills: the VICTOR project <i>Noa Talaván & Pilar Rodríguez-Arancón</i>	211



Notes on Contributors

JOSÉ JAVIER ÁVILA-CABRERA, PhD, works as a lecturer at the *Universidad Complutense de Madrid* (Spain), in the English Studies Department. He holds a PhD in English Studies by the UNED, specialising in the field of the treatment of offensive and taboo terms in subtitling. Amongst his academic interests are audiovisual translation (AVT), AVT as an L2 learning tool, and the use of technology in foreign language education (CALL and MALL).

JOSÉ MARÍA BAZÁN DOMENECH holds a degree in Translation and Interpreting and is currently working on his PhD in Audiovisual translation. He is a full-time audiovisual producer with over 25 years of experience in multimedia productions and an accomplished voiceover talent with over 30 years in the media. He owns *Lucentum Digital Productions*, a multimedia workhouse in Alicante, Spain, and *Literaudio*, an audiobook publishing company. He is also a voice coach and teacher at the Alicante Dubbing School and the University of Alicante.

ALEJANDRO BOLAÑOS GARCÍA-ESCRIBANO is a PhD candidate, post-graduate teaching assistant and teaching fellow at University College London, where he teaches translation at both the Centre for Translation Studies and the Department of Spanish, Portuguese and Latin American Studies. He holds a joint degree on Translation and Humanities Studies from Pablo de Olavide University, and a master's degree on Translation Studies from the University of Malaga, as well as a master of science on Audiovisual Translation from University College London's Centre for Translation Studies. He is currently researching the pedagogical potential of subtitling and cloud-based systems in collaboration with subtitling software developers. He also works as a freelance translator and foreign language teacher in London.



MICHÈLE LALIBERTÉ master's thesis examines the use of *Québécois* and *joual* in theatre translation in Quebec, and shows the need to integrate play translations into the social context of the target audience. Her doctoral research in Translation Studies is a formal, stylistic and socio-cultural analysis of popular songs in translation. She joined the Department of *Études langagières* of the *Université du Québec en Outaouais* in 2011, where she is now Professor in translation. Her main research expertise lies in audiovisual translation, particularly surtitling for the theatre.

JUAN JOSÉ MARTÍNEZ SIERRA, PhD, works as a senior lecturer in the Department of English and German Studies at the Universitat de València. He is specialized in Audiovisual Translation. To date, his research activity has been generously fruitful in the form of lectures, seminars, invited talks and papers at conferences. Besides, he has published numerous works, including five books, several book chapters, reviews, and many other pieces of research in the form of articles in prestigious scientific journals. He coordinates CiTrans, and also collaborates with the research groups TRAMA (Universitat Jaume I) and SILVA (Universitat de València).

LAURA MEJÍAS CLIMENT, with a Bachelor's degree in Translation and Interpreting, is currently studying a PhD in AVT at the Universitat Jaume I, where she is now a researcher in training thanks to a FPI scholarship. Her lines of research focus on Descriptive Translation Studies, specifically, on translation for dubbing and video game localization. She holds a Master's Degree in AVT, a Master's Degree in Translation and New Technologies and a Master's Degree in Secondary Education and Languages.

FRANCISCO PÉREZ ESCUDERO is an assistant professor of English language and translation at the Universidad de Alicante, Spain. He also works part-time as a freelance translator in the fields of audiovisual translation, law and finance and technical texts, and he is an expert in computer-assisted tools for translation and localisation. With a BA in translation and interpreting and an MA in Asia-Pacific studies, Francisco is currently preparing a PhD thesis on bibliometrics, webometrics and audiovisual translation.



MIQUEL PUJOL TUBAU is currently a lecturer in Translation Studies at the University of Vic - Central University of Catalonia, where he teaches translation theory and audiovisual translation both at undergraduate and postgraduate level. In 2015, he completed his PhD thesis, which deals with the use of dubbing in the representation of characters in films and videogames in transmedia storytelling projects. His research interests include audiovisual translation, multilingualism, intertextuality, localisation and media studies.

NOA TALAVÁN, PhD, holds a senior lecturer position in the Foreign Languages Department of the Universidad Nacional de Educación a Distancia (UNED), Spain, specialising in the areas of Translation, English for Specific Purposes and CALL (Computer-Assisted Language Learning). She is a member of the ATLAS research group and her main field of research is audiovisual translation and foreign language education.

PILAR RODRÍGUEZ ARANCÓN, PhD, is a lecturer at UNED, where she specialises in the areas of Translation, CALL and CLIL (Content and Language Integrated Learning). She is a member of the ATLAS research group and her main field of research is the influence of culture in the areas of audiovisual translation and foreign language teaching.

LAURA SANTAMARIA GUINOT has taught translation since 1985 at the Faculty of Translation and Interpreting in the Universitat Autònoma de Barcelona, where she has held various management positions and where she has been the Dean of Faculty since 2011. Her research is based on issues related to the mass media, intertextuality and cultural studies. She has taught specialised translation, specifically subjects on screen and multimedia translation and legal translation. She has also served as a teacher of translation and developer of materials for on-line master's degree courses at the Universitat Autònoma de Barcelona and New York University. She has worked as a professional translator for various Catalan publishing houses and for Televisió de Catalunya as a screen translator.



Introduction

There has been a huge increase in publications devoted to Audiovisual Translation, and doctoral dissertations in seven years of this decade have already doubled those presented on this field in the previous decade worldwide (see chapter 7 in this volume). And even other disciplines not directly connected to Translation include references to language transfer in the audiovisual sphere due to the unavoidable support of this mode of representation in contemporary academicism. The relevance of this field of research is here to stay.

The aim of this volume is to make a statement on the importance of research categorized under the heading of its title, both in its different varieties of production (dubbing, subtitling, surtitling, voice-over and e-learning) and in its relationship with language acquisition. Its impact is consequently felt in the professional world, where results of nationally and internationally funded projects are pouring in together with a technological advancement which is making firms connected to the audiovisual world speedily redesign their production and marketing strategies (see chapter 2). On the whole, a merging of applied theory and practice is required, and our willingness with this volume is to encourage a dialogue between scholars specialized in Audiovisual Translation that may expand to other fields. We can already find here the effect it is having in EFL teaching as well, but the generalized interdisciplinary approach can also give way to other options such as creative design, script-writing or performing arts.

Being published in Spain, this volume would expectedly focus its attention on the research on the favored mode of audiovisual language transfer: dubbing. For instance, Santamaria and Pujol's chapter, "Mapping L3 in audiovisual productions", analyzes how translators deal with the overlapping of different languages in the source text, and how it influences the final understanding in the target text. L3 (current terminology which describes the presence of a language different from L1 in the source text) may coincide with L2, or might consist of a sociolect invented for a fictional community in a specific production which has an underlying link with



L1; this will require a necessary degree of manipulation in its transfer to the target text. Dubbing has the theoretical advantage for translators that the soundtrack with the original dialogues is erased, which seems to encourage a wider range of textual manipulation. The results of this research make up for a useful list of translation strategies that, in quite a few cases, reveal remarkable diversions from the source text.

Mejías' "The process of dubbing and its synchrony in video games" brings to the fore a widely used term in this area of translation for computerized entertainment, "localization", which refers to the process of adaptation of the source text to a specific target cultural context. Her instance on dubbing synchrony, here referred to as "full localization", promotes a professional step forward in a currently booming market that could afford the cost involved in an improved synchronizing precision. With the support of an epistemological basis supplied by Chaume's canonical research on translation for dubbing, Mejías performs a case study whose statistical results prove that the not so precise synchrony is still accepted, but that a requirement for a further adjustment, based on traditional dubbing, is looming above the horizon of certain national markets.

Concerning subtitling, Bolaños' chapter on "The pedagogical potential of cloud-based platforms" focuses on how these relatively new devices could have a remarkably positive effect on translator training. The wider access to these tools, a result of the advancement of translation technology, would facilitate the work for professionals who do not have a permanent working space, and also enable students to perform subtitling tasks from home, since they might not have had so far an easy access to the software available in private firms or academic institutions. A thorough survey performed in this research project does supply some interesting conclusions, mainly that translation trainers, who, to a certain degree, are also working as professional translators for subtitling, are willing to extend the use of these platforms among their students due to their effectiveness for their training.

Ávila's chapter, headed by the ad-hoc coined term *TeenTitles*, is more specifically devoted to the use of subtitling for EFL teaching. Its starting point is thought-provoking, since it deals with how EFL students can improve their written skills by translating for subtitling. Even though the pre-assigned tasks got fewer responses than



expected, the high percentage of perceived improvement in written skills among EFL students, and the inclusion of a good practice guide highlighting elements that should be taken into account in other similar case studies, make its reading worthy of consideration for upcoming research.

Voice-over is yet another typology of audiovisual language transfer present in this volume. Talaván and Rodríguez's chapter, "Voice over to improve oral production skills: the VICTOR project", is also linked to EFL teaching, as it specifically focuses on the improvement of pronunciation in English without dealing with the actual language transfer. Interestingly, the task performed for their research project, the composition of a new dialogue in L1 for the revoicing of the American advertisements compiled by the authors, also involves listening and writing skills, but the main challenge was the improvement of the oral production of their students. An enlightening visual compilation of results from different angles in various tables and figures verifies the usefulness of this approach.

Another relevant mode of representation in our field is surtitling, still contested in some academic circles as not specifically audiovisual. Laliberté's article, "The realities of surtitling for the theatre in a digital age", makes a clear point in its favor by means of the account of her personal experience with current stage designing, which foregrounds technology to an extent that necessarily involves linguistic transfer. Surprisingly, as her research proves, it is professional translators who are way behind the current technological advancement, at least in Canada, location of her case study, since they are still using almost unanimously PowerPoint software to submit their work, for reasons that range from economy to easy access, even though it has blatant limitations for this purpose. Linguistic issues are presented in a more positive light, including rhythm and musicality as well as the customary semantic accuracy.

Technical production (whether it is dubbing, subtitling, voice-over or surtitling) is, therefore, an overwhelming issue of the translation process, and that is why the presentation of Bazán's own professional experience in his chapter on "The adaptation for audio-visual translation and the language service providers" will be extremely helpful for the rest of the members of the semiotic chain of production of the language transfer process. He writes about know-how technical strategies to apply when the target texts submitted



do not fit into the timing constraints, almost a pledge for translators to take some extra revision time before submitting their texts. In some extreme cases, his production team on occasions has even had to slightly slow down the video for voice-over presentations or speed up the recorded voice, everything in order to synchronize sound and image. He rounds off his text, which makes for thrilling reading, with a useful list of recommendations linked to the professional relationship with Language Service Providers, sprinkled with a much appreciated humor.

Humor is the topic of the only chapter in this volume which does not deal with a specific mode of screen translation, since the aim of Martínez Sierra's contribution, "Humorous elements and signifying codes. Points of convergence in audiovisual products", is to broadly systematize how it functions in audiovisual productions, and therefore provide many tips concerning how its perlocutionary effect can be transferred to target texts. The author brings his research together with that of the above mentioned Chaume in order to generate a convergence which derives into a study of signifying codes that contributes to the understanding of how audiovisual humor works and, consequently, how it can be translated.

Last, but not least, we must foreground Pérez Escudero's meta-researching contribution, "A bibliometric analysis of doctoral dissertations in the subdiscipline of audiovisual translation", which shares the general spirit of this volume. The expanding interest on this academic field is confirmed by the geometrical increase in the number of dissertations presented worldwide. In accordance with the nationality of most contributors to this volume, Spanish is the second most used language in dissertations concerning the field (23,33% of the total), obviously after English, and very far ahead of the third (Portuguese, with 10,61%). However, more surprising is the fact that Spain, and also France, already have more dissertations focused on subtitling than on dubbing in spite of the fact that their traditional mode of screen translation is the latter. A new trend could be anticipated in academic circles, with its consequences coming soon to screens near you.

On the whole, our aim is that this compilation of contributions in which audiovisual translation is its main thread, but is also connected with other linguistic fields, will answer a lot of questions and also encourage further empirical research on this area of stud-



ies. It makes up a general vision of different approaches, mainly pedagogical, hoping that the current dynamics experienced on this field of research can expand even further, and that new debates will hopefully be opened in the near future.

JOHN D. SANDERSON
CARLA BOTELLA-TEJERA