Łukasz Bogucki

Areas and Methods of Audiovisual Translation Research

3rd Revised Edition

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Areas and Methods of Audiovisual Translation Research

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Preface to the Third Revised Edition

With the rapid development of audiovisual translation (AVT) and media accessibility – understood not only as a range of professional language services, but first and foremost as a discipline – more and more researchers find themselves in need of academic sources on research methods. If you are a researcher interested in various AVT research areas and methods, this book is for you.

What you are reading is a third, revised edition. The latest edition is a result of the rapid developments in the field, which – paradoxically – lie at the heart of the major problem related to books on AVT: the information they contain becomes obsolete quickly. New updated editions are needed to keep abreast of new developments and that's exactly the intention of this new edition. New areas of research and methods in AVT have been born since the previous edition of this book, for instance interlingual live subtitling with respeaking or AVT in immersive environments.

Łukasz Bogucki's take on areas and research methods in AVT presented in this book is approachable and highly readable. Theoretical considerations are interspersed with real-life examples of audiovisual translation practices, either from films or the author's personal life, particularly in the Polish context. By the Author's own admission, the book is not intended as a manual or textbook on how to use different research methods in AVT. Instead, the author takes a broader and more theoretical view, and draws a general picture of the varied practices and paradigms used in the field.

Every discipline needs established methods and codes of research practices. As a relative newcomer to the academia, AVT necessarily draws on its elder siblings like translation studies, linguistics, literary and cultural studies, sociology or psychology, to name just a few. Modern AVT researchers may find themselves trapped between two contrasting paradigms: empirical sciences and liberal arts (see also Chapter 3). The former requires scientific rigour in conducting and reporting research, whereas the latter allows authors to make claims based more on intuition rather than empirical evidence informed by actual experimental research. Bogucki's book discusses both types of paradigms, albeit focuses more on those traditionally rooted in the humanities rather than social sciences.

Thanks to reading this book, as an AVT researcher may become more aware of the multitude of options you have when approaching your research questions as well as when designing and conducting your studies. The author presents a broad, threefold overview of AVT research: (1) areas, including linguistic and

cultural aspects, translation quality assessment, or multilingualism, (2) theoretical approaches, such as descriptive translation studies, norms, Relevance Theory, action research, skopos, reception studies, and (3) methods, such as think-aloud protocols, multimodal analysis, corpus research, or eye tracking.

If you are beginning your academic journey with audiovisual translation, this book is a very good starting point. If you are familiar with AVT, it can come in useful as a quick reference or handbook. In any case, it's a nice book to have in your bookcase.

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Agnieszka Szarkowska
University of Warsaw

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Introduction
Translation in the Age of Multimedia

Audiovisual translation (AVT) is a prime example of the development and redefinition of translation studies in the 21st century. Practised for tens of centuries, translation achieved full academic recognition only a few decades ago (cf. Gentzler 1993; Venuti 2000; see also the diachronic perspective in chapter one). Even today, translation studies has yet to be considered an official academic discipline in many countries (see Bogucki 2015). The practice of translation is now undergoing an unparalleled period of constant, dynamic development. The acronym GILT (Globalisation, Internationalisation, Localisation, Translation – see e.g. Cronin 2003; Hatim and Munday 2004:113) and the blend glocalisation (used predominantly in economy and sociology, e.g. Ritzer 2004, but also in translational contexts, e.g. House 2009:80) indicate the current shifts in the nature of translating. The concept of automatising translation and impressive headway in computer technology have resulted in a proliferation of computer assisted translation tools, which are now sophisticated, multifunctional software packages that have revolutionised the translation process. Specialised software is also par for the course in translating audiovisual material, the focal point of the discussion in hand.

The current age is clearly a screen-dominated era. Blackboards and chalk, concomitant with most people's late childhood, have now been superseded by interactive whiteboards. Closed-circuit television monitors the lives of townspeople. Ostensibly unambiguous words such as "friend" or "like" now require redefining to accommodate their Facebook senses. The proliferation of "smartphone zombies" has led some towns to introduce special pedestrian lanes where "phubbers" could safely walk staring at their phones at the same time[1]. Giving film priority over literature, Zabalbeascoa (2010:25) sarcastically remarks that "writers are only really socially visible when they go on strike as script producers for Hollywood film and television." On the theoretical plane, O'Halloran et al. (2010) note the necessary shift of interest from linguistic aspects of communication to models and theories rooted in social semiotics, taking into account multiple modes of communication.

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1   https://www.bbc.com/news/blogs-news-from-elsewhere-44383449, accessed on January 16th, 2019.

The starting point of this discussion is that translation is no longer defined as an operation on texts in the traditional sense. While embarking on a detailed discussion on the notion of text is outside the scope of the present work, it must be noted, after Bertrand and Hughes (2005:173), that "a text is not a vessel into which meanings are poured for transmission to others, but a structure (or a 'system of signification') by which meanings are produced within a cultural context". This semiotic approach to communication operates on the level of meaning; with respect to form, texts have become digitised, evolving to hypertext. Filmic messages are referred to as texts, more precisely audiovisual texts (see e.g. Petitt 2004). Gottlieb (2005:2) proposes this modern and unorthodox understanding of text:

> "As semiotics implies semantics – signs, by definition, make sense – any channel of expression in any act of communication carries meaning. For this reason, even exclusively non-verbal communication deserves the label 'text', thus accommodating phenomena [such] as music and graphics, as well as sign language (for the deaf) and messages in Braille (for the blind)."

Later in the paper, he defines text as "any combination of sensory signs carrying communicative intention" (Gottlieb 2005:3), thus favouring a very broad, interdisciplinary approach.

Though filmic messages bear no comparison to conventional texts, either in terms of volume or tradition, their role in communication is gaining importance. This change is symbolically represented by the addition of a fourth (hyper)text type to the three proposed in Reiss' seminal approach, viz. informative, expressive and operative (Reiss 1977). Audiomedial texts (songs, comic strips, advertisements, medieval morality ballads, but predominantly filmic messages) take into account the special characteristics of spoken language and oral communication, and sit above the three basic communicative situations (providing information, expressing feelings and persuading to take action) and corresponding text types. They take into account additional information supplied by another sign system and "though put down in writing, are presented orally." (Reiss 1981:126). Motion pictures and television have recently been supported by the Internet, a (multi)medium, more precisely a collection of digital and electronic media, whose spread and potential is massive. Audiovisual information can currently be disseminated with a speed and range never before achievable. According to BBC news, the box-office hit *Avatar* sold 4 million DVDs and 2.7 million Blu-rays in just four days, in North America alone[2]. In 2007, the most popular video on YouTube had nearly 56 million views; the number one in April 2011,

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2   http://news.bbc.co.uk/1/hi/8643539.stm, accessed on April 29th, 2011.

a Justin Bieber clip, was streamed 507,455,572 times[3], a ninefold increase in the popularity of the service in four years. Psy's *Gangnam Style*, the number one in 2015, has been seen 3,266,366,179 times as of January 2019[4], but the current number one, *Despacito*, has had 5,891,486,339 views to date[5].

This proliferation of audiovisual content raises the question of its role in culture. Zabalbeascoa (2010:33) introduces the concept of audiovisual literacy, posing the provocative question "can one call oneself an expert on Shakespeare through books alone, without having seen any stage productions or a number of film versions?" If the aim of literary translation is to make literature accessible to the general readership not conversant with the language of the original, then the mission of audiovisual translation is to allow widespread access to the art of film, not infrequently salvaging from oblivion those artistic gems whose only drawback is that they were made in a minority language. However, since the scope of AVT goes far beyond providing foreign language versions of feature films (see chapter one), its role in mass communication is even greater.

The shifts of interest within the vibrant interdiscipline of translation studies have been referred to as turns (cf. Snell-Hornby 2006). After the pragmatic turn in linguistics and translation of the 1970s (Snell-Hornby 1986), the cultural turn of the 1980s[6], gender-based translation studies, the above-mentioned "technological turn" and a range of more or less prominent foci, such as "the iconic turn" preceded by the emergence of new text types where verbal signs interact with pictorial images or icons, or "the empirical turn" with emphasis on the practice of translating (Snell-Hornby 2010), "the 21st century may well see the advent of the 'audiovisual turn' in TS [translation studies]" (Remael 2010:15).

The place of translation in academia is now unquestionable. Even staunch traditionalists rarely say that translation is something to be done rather than discussed, so theorising about the nature of translation is essentially a futile exercise. Still, given the specificity of translation, the term "theory" is frowned upon and "translation studies" is the preferred nomenclature. With the emergence of a sister domain, viz. interpreting studies (e.g. Pöchhacker 2004), the time has come to promote audiovisual translation studies. Theoreticians seem to be in agreement that this new domain already has its raison d'être. Díaz-Cintas

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3   http://www.readwriteweb.com/archives/top_10_youtube_videos_of_all_time.php, accessed on April 29th, 2011.

4   https://www.youtube.com/watch?v=9bZkp7q19f0, accessed on January 16th, 2019.

5   https://www.youtube.com/watch?v=kJQP7kiw5Fk, accessed on January 16th, 2019.

6   It has to be noted that some scholars, including Pym (2011:96), dismiss the concept entirely.

(2008:1) aptly speaks of "the Cinderella mantle" that used to surround this area of knowledge but seems to have evaporated. The proceedings of Media for All 2 conference were described by editors of the volume as "contributing to what might soon be labelled as Audiovisual Translation Studies" (Díaz-Cintas et al. 2010:12). However, later they concede that "it may be too soon to speak of AVT as a discipline in its own right when Translation Studies (TS) itself is still not accepted as such within the broader scholarly community." Young as translation studies may be as a university discipline (see also the disclaimer at the beginning of this section), though, surely it has already been established on the humanities' map, albeit as an interdiscipline. What the authors seem to mean, though, is not that the position of translation studies may be weak, but that it may require a re-definition, which is where audiovisual translation may well play a role of its own:

> In many ways, AVT could potentially elevate the status of Translation Studies thanks to the polymorphic nature of its research object and the fact that it makes use of knowledge from diverse fields, at the same time as feeding into fields of research that are equally diverse.
>
> Díaz-Cintas et al. 2010:12

Zabalbeascoa (2010:30) proposes that

> "translation theory should indeed shift its main ground from asking about how to trans-late (written) texts to asking the question how translation fits in with the issue of effec-tive communication according to the means at our disposal (adapting and responding to ever-changing communication constraints, improving accessibility and broadening its scope."

This is a call for revising and refining something whose usefulness has previously been questioned ("there is no need for a distinct general theory of translation," Gutt 1990:135).

The number of publications devoted to audiovisual translation is skyrocket-ing. In 1998, Jan Ivarsson and Mary Carroll's handbook of subtitling listed ma-jor publications on audiovisual translation; the bibliography included 58 items on subtitling, excluding a handful of in-house manuals, and merely 3 publica-tions on dubbing. In 2012, the Bibliography of Interpreting and Translation at Alicante University (BITRA), containing over 51000 entries, listed 2478 results with the key word "audiovisual"; in 2019, typing in the keyword resulted in 3480 hits out of 75000 entries[7]. Incidentally, Ivarsson and Carroll's text also lists

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7   http://aplicacionesua.cpd.ua.es/tra_int/usu/buscar.asp?idioma=en, accessed on January 3rd, 2012 and re-accessed on January 16th, 2019.

Internet 101. A Beginner's Guide to the Internet and the World Wide Web[8] labelled "for the more advanced" (Ivarsson and Carroll 1998:171) – an introduction to a phenomenon that is now as common as daily bread; certainly, the expansion of the Internet has had a significant impact on translation studies in general and audiovisual translation studies in particular.

Almost three decades ago, Whitman-Linsen opined that "as far as the impact is concerned, there is no question that the exposure of dubbed films to the public far outstrips that of translated written material" (1992:10). Gone are the times when audiovisual translation was a peripheral activity outside mainstream translation studies. Its conceptual framework and research methodology may still be evolving, but this is hardly a reason to obliterate its existence or undermine its significance. Díaz-Cintas et al. (2010:13) remark that

> "just as it is true that AVT is now to be found in every conceivable context, it is equally true to say that the challenges that each new context poses share common ground with the more traditional ones and paves [sic] the way to new avenues of research."

This volume describes the present contexts, hypothesises about future ones, and scrutinises available research methods. No doubt, audiovisual translation studies is emerging as a discipline which now requires proper methodological tools. This discipline has clear links with technology, the global economy and industry. This work proposes to review existing methodological approaches within audiovisual translation studies, to see to what extent they can draw from general translation methodology, how they can be refined and whether a universal methodology for audiovisual translation research is feasible.

The present volume is not intended as a handbook detailing the structure and applications of common research tools like questionnaires or interviews, especially as such studies have already been undertaken (see e.g. Saldanha and O'Brien 2013 for an excellent overview of research methods in translation studies, Dörnyei 2007 for a general discussion within the framework of applied linguistics, or van Peer et al. 2012 for an even broader perspective of scientific methods for the humanities). Instead, it is a call for audiovisual translation studies as a new (inter)discipline, as well as a review of its theoretical and methodological background.

With respect to the diversity of audiovisual translation, Neves (2009:151) opines that "the very concept of 'mass' media is changing; technology is now allowing masses to be broken down into smaller groups and products are tailor-made to the

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8 Lehnert, W. (1998). Internet 101. *A Beginner's Guide to the Internet and the World Wide Web*. Reading, Mass: Addison-Wesley.

expectations and the needs of defined sub-groups." She goes on to argue that "rather than aiming to cater for a general audience, audiovisual translation now finds itself focusing on the needs of smaller distinct audiences in order to respond to them in a more adequate manner." This may mean that, just as the ultimate theory of translation has long been considered a fallacy, a universal theory of audiovisual translation may be an impossibility; moreover, no existing methodology may turn out to be applicable to all manners of audiovisual transfer. Testing this assumption requires a detailed presentation of the possible types of audiovisual translation.

Chapter One
Taxonomising Audiovisual Translation

Toward appropriate nomenclature and categorisation

Although the genre under scrutiny here has thus far been referred to as "audiovisual translation", the terminology has until recently appeared to be in a state of flux. "Film translation", a term also commonly used outside academic and scholarly circles, is self-explanatory, but it narrows down the scope of research to films, leaving out other audiovisual material that could potentially constitute the source text. Díaz-Cintas (2009:5) believes it is "rather limiting to liken 'audiovisual translation' with 'film translation'". Other names include "screen translation" (used in the name of the association ESIST[9], but excluding surtitling for the stage), "language transfer" (see Díaz-Cintas and Anderman 2009; note that the term itself has a much broader meaning in second language acquisition), "versioning" (now used predominantly in information technology and practically absent from literature in audiovisual translation), "constrained translation" (Mayoral et al. 1988; misleading, since it may be a tautology, as according to some approaches [e.g. Zabalbeascoa 1997:330] all translation is constrained by definition; see also the discussion on norms in chapter three), and "(multi)media translation" (Gambier and Gottlieb 2001). Throughout this work, we will refer to the genre under analysis as "audiovisual translation", as this particular term seems to have been adopted by most scholars researching film translation. Furthermore, it highlights the multisemiotic nature of the audiovisual text and the multisensory nature of its reception.

Zabalbeascoa (2008:34) notices that "neat compartmentalisation (i.e. typologies and classifications with uncrossable, everlasting, unmovable dividing lines) is almost completely out of the question given the constant progress of technology and social dynamics." Audiovisual translation is no longer restricted to providing foreign language versions of feature films but has expanded to include sitcoms, animated productions (including cartoons), documentaries, commercial clips, corporate video material and (partially) video game localisation. Its development, enhanced by technological headway, will certainly continue to be dynamic as well as largely unpredictable. Just as translation scholars centuries or even only decades ago had no way of predicting the massive semantic and

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9   European Association for Studies in Screen Translation, www.esist.org.

semiotic expansion of the source text concept, now including mobile phone interfaces, video game contents and websites, translation scholars now cannot hope to imagine how translation will evolve and how long the current translation terminology will continue to be relevant. The increasing popularity of 3D technology alone may soon bring audiovisual translation to previously unimagined dimensions (pun not intended) and perhaps make it lose its name altogether.

It is not only that the future headway of audiovisual translation cannot be adequately predicted, though; the state of the art with respect to audiovisual translation types is also debatable and compromises are inevitable. This work, for example, includes live subtitling among audiovisual translation types, but stops short of investigating interpreting under the same umbrella (see below), though technically live subtitling as respeaking is very similar to shadowing (repeating the original input) in simultaneous interpreting (though interpreting is interlingual, as opposed to live subtitling[10], there are many similarities in terms of process and skills).

Traditionally, translating audiovisual material is done by supplementing the original with captions in the target language (captioning, or much more frequently subtitling) or replacing (or drowning out) the original dialogue with a translation (revoicing, usually made to be diegetic, that is as if coming from a source visible on screen, usually actors) read out by professional voice talents. A nondiegetic variation of revoicing apparently based on so-called Gavrilov translation, whereby the translation is superimposed on the original, remains the third most popular technique of audiovisual transfer, despite its limited spread (chiefly Poland and other post-Soviet-bloc countries). Subtitling and dubbing (ostensibly diegetic revoicing[11]) have already received ample consideration in the literature on audiovisual translation. For this reason, the present volume does not aim at a coursebook-style inventory of the dominant modes (though "dominance" is relative, as the interest of researchers does not always correspond with the number of viewers, and vice-versa). Voice-over is also not described, because, as the main mode of audiovisual transfer on television, it is endemic to former Eastern Bloc countries, especially Russia and Poland. This chapter departs from a cursory look at how the two best-described types of audiovisual translation were treated in early literature on film translation, proceeds to discuss voice-over

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10 Between the first and the third edition of this book, interlingual live subtitling involving translation was made possible, see e.g. Romero-Fresco and Pöchhacker 2017.
11 Baker and Hochel (1998:96) make a distinction between dubbing and revoicing (the latter comprising voice-over, narration and free commentary).

and then launches into a comprehensive treatment of the more recent (and less familiar) kinds of audiovisual transfer.

In lieu of a historical perspective: dubbing and subtitling in audiovisual translation research

Many theoretical courses on translation estimate the birth of translation studies as an academic discipline at around 1960, concurrent with such publications as Jakobson (1959) or Nida (1964), but acknowledge that writing on the nature of translation started much earlier. Similarly, it is generally believed that academic writing on subtitling and dubbing started only at the turn of the 1990s (Bakewell 1987; Delabastita 1989; Gottlieb 1992; Ivarsson 1992; Luyken and Herbst 1991; Mayoral et al. 1988; Tomaszkiewicz 1993; Whitman-Linsen 1992); however, earlier publications must not be overlooked, notably Dollerup 1974, Marleau 1982 and Laks 1957 (arguably the first comprehensive text devoted to subtitling, albeit never published). Additionally, certain early publications on the language of film are relevant to film translation (Fodor 1969). Even earlier, the very conception of dubbing spurred some debate (see Yampolsky 1993 for a discussion of Artaud's article "Les souffrances du 'dubbing'" dating back to 1933 and Borges's essay from 1945).

Early research into (chiefly) subtitling and dubbing was marred by the lack of a sufficiently broad paradigm; ostensibly positioned between translation and adaptation, audiovisual transfer did not appear to be an attractive area of study. Whitman-Linsen (1992:17) expressed her criticism of "literary intelligentsia, who seem to dismiss film translating and the degree of difficulty involved in it as not worthy of their attention." Díaz-Cintas (2004a: 51) observes that this has resulted in scholars unwilling to devote themselves to "complicating their academic life with the re-elaboration of existing postulates or the development of new theories capable of accounting for the specificity of AVT."

The research difficulties on the theoretical plane were only exacerbated by practical cumbrousness. Scrutinising material recorded on a VHS tape was considerably more difficult and time-consuming than in the contemporary digital era. Furthermore, the dissemination and consequent impact of audiovisual material were a far cry from today's standards.

For the reasons indicated above, subtitling and dubbing researchers concentrated on characterising both modes, usually separately, trying to establish relevant norms and present appropriate constraints, applying principles and concepts of general translation studies to revoicing and captioning (for example, Gottlieb [1994:265] makes parallels between the criteria for appropriate

interlingual subtitling and Nida's principle of equivalent effect). Many early publications were in fact guidelines for film translators, presenting the linguistic transfer of audiovisual products as a new craft (Luyken and Herbst 1991; Ivarsson 1992; and later Ivarsson and Carroll 1998; Dries 1995). Naturally, this does not detract in any way from the quality and usefulness of these publications; however, they were written chiefly by professionals for would-be professionals, concentrating on the technical aspects of film translation, e.g. the positioning and length of subtitles, frequently from a prescriptive stance. Many of these works contained elitist overtones, presenting audiovisual translation as a difficult enterprise that only a few can master (this can be observed in the subtitle of Ivarsson's book: *A Handbook of an Art*; see also Díaz-Cintas 2004a: 58). Among the scarce works that positioned audiovisual transfer in a broader semiotic perspective were Delabastita (1989) and de Linde and Kay (1999).

Voice-over: the orphan child of audiovisual translation

Despite attempts at introducing Polish subtitles for televised programmes and the common practise of providing English captions to Polish soaps on channels targeting Polish immigrants, Polish television remains a stronghold of voice-over, a practice treated by foreigners with "a slight sneer of disdain" (Szarkowska 2009:185). Some professionals (e.g. BTI studios) restrict the term "voice-over" to factual, non-fictional genres such as documentaries, corporate videos, interviews, news, current affairs programmes, and bonus tracks on DVDs (see also Franco et al. 2010) and prefer to use "lectoring" to describe the practise that is said to have originated from Gavrilov translation, which consists of a single voice[12] reading out the audible translation on top of the original, fainter dialogue. The official Polish term for this procedure is "wersja lektorska", the jargon name being "szeptanka" (the latter may, however, be confused with a type of simultaneous interpreting called whispering, or "le chuchotage" in French). Despite the terminological conundrum, the mode of screen translation preponderant on Polish television will henceforth be referred to as voice-over.

There are parallels between voice-over and dubbing; Gambier (2003) speaks of half-dubbing to refer to what is commonly known as voice-over. The latter should not be confused with narration, though there are obvious similarities (cf. Luyken et al. 1991). Gambier (1996:9) notes that while narration is a text read out by a professional voice talent, voice-over is used for film dialogues,

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12   In Russia, the translation of dialogue spoken by male actors is delivered by a male voice, while a female voice reads the Russian version of dialogue performed by actresses.

therefore exhibiting features of simultaneous interpreting (see Gavrilov translation above, originally performed by Soviet simultaneous interpreters). Thus narration should be seen as a variety of voice-over, but used for monologues, e.g. in documentaries. Interestingly, while voice-over versions of film dialogues are performed by male voice talents in Poland, narration is typically done by females, a paragon being Krystyna Czubówna, the award-winning TV presenter. Narration may be more condensed and less faithful to the original than voice-over. An even less faithful and less formal type of audiovisual translation is free commentary. The present work will not consider these two techniques, as they do not seem to exhibit technical or methodological concerns other than the main modes described here in detail.

Eliana Franco (quoted in Orero 2009:133) raises a valid point when she remarks that the terminological confusion is due to the fact that the nomenclature originally comes from the discipline of film studies, "whose concepts do not imply any translating activity."[13] From an Eastern European perspective, Woźniak (2011:383) notes that "the Polish equivalent 'wersja lektorska' is in this regard a more lucid term, but it is not applicable to all types of voice-over translations, for instance the strategies used in Russia and Ukraine" (translation mine).

The tradition of dubbing in communist Poland was seriously hampered by the tragic demise of arguably the most famous dubbing director, Zofia Dybowska-Aleksandrowicz, who was murdered in her apartment in 1989. Currently, Poland is widely recognised as a paragon of voice-over. The popularity of voice-over on Polish television is remarkable, though slowly declining. In the 1990s, according to a Canal Plus poll (Bogucki, 2004:69), it was favoured by 50.2% of Polish respondents. Garcarz (2007:131) quotes a more recent poll, whereby the modality is equated with dubbing in terms of popularity (approximately 45% each). Kizeweter (2015) publishes the results of two recent online surveys, whereby respondents opted for subtitles (58 out of 67 voters and 40 out of 59 voters). However, the samples were far too small to be considered representative and Internet users are generally biased in favour of subtitles as the default method of AVT for streaming; the preference of voice-over over dubbing shown in these surveys confirms the preponderance of this method in Poland. In a survey taken by over 160 students of the University of Łódź, two thirds of the respondents prefer voice-over (narration – see below) for documentaries, but only 26.22%

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13 However, links between film studies and translation studies are being established, not necessarily in direct connection with film translation. Cattrysse (2011) makes parallels between Descriptive Translation Studies and Descriptive Adaptation Studies, discussing screenwriting in Toury's normative framework.

choose this mode for feature films (Bogucki and Deckert 2018). Some Polish DVD releases of foreign box office hits are still advertised as having the Polish voice-over version as added value (Chmiel 2010:124). In 2008, the Polish daily newspaper *Dziennik*, supported by high-ranking government officials and cinema directors, including world-famous Academy Award nominee Agnieszka Holland, promoted the eradication of voice-over. Consequently, a nationwide public TV station announced the introduction of subtitles[14]. However, four years later no significant changes in this respect are observable on Polish television. Incidentally, this self-perpetuance seems to characterise all audiovisual translation modalities; Mera (1999:73) observes that "over-exposure to one or other technique affirms its acceptability and continued use."

One type of audiovisual medium where interlingual subtitles are used increasingly frequently on Polish television are commercials. Here, the choice of the audiovisual translation mode depends on the intended target audience and, to borrow a popular translation term, the *skopos* of the given commercial clip. In a bank campaign[15], one of Poland's most popular actors, Piotr Fronczewski, advertises a new deposit. To the viewers' surprise, and to his own acted disbelief, he is speaking Czech rather than Polish. Since the intended absurdity of the commercial would fall flat if the translation mode was voice-over, subtitling is used. Admittedly, this is an instance of pseudotranslation, as there is no actual translation as such, only a clever marketing technique. This term is the opposite of what Pym (2010:76) labels "assumed" translation, a theoretical concept rooted in the Descriptive Translation Studies approach (Toury 1995), an offshoot of the philosophical discussion of what makes a translation a translation. Toury (1995:33–35) explains that an assumed translation implies the existence of a source text, a transfer (the process of translation) as well as a relationship between the assumed translation and its assumed original. In the case of the Czech dialogue in the commercial, the three postulates do not hold good.

Beyond the triad

The two factors that have made the traditional triad of subtitling, dubbing and voice-over insufficient as a taxonomy of audiovisual translation are (a) massive

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14 Source: newspaper article dated August 5th, 2008, available online at: http://wiado mosci.dziennik.pl/wydarzenia/artykuly/127212,tvp-odpowiada-beda-napisy-zamiast-lektora.html.

15 Getin Bank; sample available at: http://www.youtube.com/watch?v=EgeX2b8hWU8, accessed on November 28th, 2012.

technological development, and (b) the necessity to make audiovisual content accessible for a broader range of viewers, including handicapped ones. For example, out of 73 papers delivered at the 2011 Krakow conference "Points of view in audiovisual translation", 15 were devoted to audio description for the blind, 8 focussed on subtitling for the deaf and the hard of hearing, 11 concerned state-of-the-art technological advances in audiovisual translation, while 3 papers described the somewhat elitist practice of opera and theatre surtitling. Thus half the presentations did *not* in fact concern subtitling, dubbing or voice-over in the traditional sense. The proportions seem to be similar at subsequent events of this type.

The following subsections will concentrate on the less documented varieties of audiovisual translation. Aspects of subtitling, dubbing and voice-over pertinent to the discussion in hand will be presented in later sections.

Media accessibility – audio description and subtitles for the deaf and the hard of hearing

A particularly strong movement in audiovisual translation is media accessibility, understood as making audiovisual content accessible to those who otherwise could not have access to it (Díaz-Cintas 2005:5), that is primarily people with sensory impairments. Recent publications (e.g Greco 2018) advocate treating media accessibility as a new research field independent of audiovisual translation; however, in this work we will continue with the traditional approach, whereby media accessibility, despite being mostly intralingual, is seen as concomitant with audiovisual translation.

According to prof. Davis of the British MRC Institute of Hearing Research, the total number of hearing-impaired people will exceed 900 million by 2025.[16] According to a recent article published in *Lancet*, nearly a billion people have some degree of vision loss[17]. It must be noted, though, that there are different categories of hearing loss and visual impairment, from mild to profound, only some of which prohibit reception of audiovisual material. Additionally, most impaired people live in developing countries with poor health services (and limited access to media texts). However, even in the developed world, which is the default collective recipient of audiovisual material, the issue concerns an increasingly significant percentage of the population. The wordplay in audio describers' jargon, referring to the

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16 http://www.hear-it.org/page.dsp?area=134, accessed on August 24, 2011.

17 https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5055577, accessed on January 24th, 2019.

blind and the partially-sighted as VIPs, that is visually-impaired people (Chmiel and Mazur 2012:59) is a subtle hint at the importance of accessibility.

Accessibility in Europe is guaranteed by applicable laws. The European audiovisual policy is largely based on the 1989 "Television without frontiers" directive (Council Directive 89/552/EEC[18]), which was amended in 1987 and several times since then. A major amendment took place in 2007, whereby the directive assumed a new name, viz. the "Audiovisual media services" directive (2007/65/EC). In line with EU legislation, the Polish parliament amended the 1992 bill on radio and television services[19]. The amended version, effective as of January 1st, 2012, introduced, among other changes, Article 18a, which stipulates that accessibility of audiovisual material to the hearing- or vision-impaired must be provided for at least 10% of airtime. The written declaration 099/2007 on the subtitling of all public-service television programmes in the European Union (incidentally, put forward by a Polish MP, Lidia Geringer de Oedenberg), was another small step in the direction of EU-wide accessibility. Recently, another amendment to the Polish legislation was introduced[20], whereby the percentage of accessibility on television is to be continually increased (from 10% as per the previous regulation to 15% in 2019, 25% in 2020, 35% in 2022, and 50% in 2024). Interestingly, Poland is among the few countries that formally require respeaking in EU-funded online transmissions[21].

EFHOH (the European Federation of Hard of Hearing People) has published a report under the title "State of subtitling access in EU 2011".[22] The conclusion of the document is that deaf and hard of hearing Europeans are still deprived of access to audiovisual products. EFHOH members claim that many Member States are ignoring the AVMSD (directive 2007/65/EC, see above). Thus, EFHOH calls for granting the deaf and the hard of hearing full access to media via subtitling by the year 2020.

The two main types of accessibility are audio description for the visually-impaired and subtitling for the d/Deaf[23] and the hard of hearing. Audio

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18 http://europa.eu/legislation_summaries/audiovisual_and_media/l24101_en.htm.

19 2011 Journal of Laws Nr. 43, item 226, with amendments.

20 2018 Journal of Laws item 2261.

21 https://bit.ly/2SehZqk, accessed on January 24th, 2019.

22 http://www.efhoh.org/subtitling/.

23 A distinction is usually made between deaf people who live among and integrate with the hearing majority, and Deaf people whose mother tongue is sign language (see e.g. Neves 2008). Throughout this work, this distinction will, however, be ignored, as it bears no direct relevance to the discussion in hand.

description and subtitling for the deaf are particularly prominent in English-speaking countries (Díaz-Cintas and Anderman 2009:6) and seem to be the focus of audiovisual translation-oriented research in these countries, since audiences there are in little need of interlingual audiovisual transfer. Those scholars who include interpreting among audiovisual translation types (see below) mention a third kind of accessibility, viz. sign language interpreting. All of the above are listed in Article 18a of the aforementioned regulation. In Poland, sign language interpreting has received little attention from audiovisual translation researchers, but a fair share of criticism from the target audiences, who complain that it makes use of an artificial system called Signed Polish instead of the more common Polish Sign Language and that the sign language translator is allotted too little space on the screen (Szarkowska 2009:198).

Audio description was conceptualised in the USA in the 1960s, researched in the 1970s, and finally implemented in the 1980s (Snyder 2008:191–192). It took longer to appear in Europe. The Polish community of visually-impaired viewers had to wait until 2006 to watch the first audio described movie at a cinema in Białystok. This resulted in other screenings featuring live audio description and finally in recorded audio described versions. The DVD release of Andrzej Wajda's 2007 film *Katyń* was the first Polish production to have recognised the need for accessibility, as it features both an audio description track and subtitles for the deaf. Since then, audio description in Poland has expanded to include not only museum exhibitions, but even major sporting events, notably the Euro 2012 football championship.

Audio description tends to be prepared by a team of at least two, preferably three people, one of whom is blind. Such teams are in fact common in audiovisual translation; voice-over versions also require collaboration between different professionals, each of whom is responsible for either translating, editing or delivery. It is deemed that two sighted describers complement each other, as "two people who watch the same scene will not always see the same things" (Benecke 2004:79). Audio description is a three-stage process. First, the media to be audio described are decoded. Then the authoring phase begins, whereby the script is created and the commentary recorded, with appropriate timecodes. Finally, the description is orally delivered from the script[24].

Audio description consists of "transforming visual images into words, which are then spoken during the silent intervals in audiovisual programmes or live performances" (Díaz-Cintas 2008:7). Benecke (2004:78) notes that it "describes

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24 See www.starfish.tv for a complete description.

the action, body language, facial expressions, scenery and costumes. The description fits in between the dialogue and does not interfere with important sound and music effects." Audio describers strive to objectively describe the picture, rather than provide their own interpretation of it (however, it must be borne in mind that the picture itself is the director's interpretation of reality). Szymańska and Zabrocka (2015:117) note that "telling the story remains the responsibility of the author of the movie, and not of the creator of the AD script who, like any other translator, should be almost unnoticeable." Audio description is selective by definition – the time constraints mean that the audio describer must decide which elements of the picture are relevant. Common errors in audio description include overinterpretation, revealing the plot and using complex structures or compound sentences.

Audio description is prepared according to industry standards, the best-known of which is arguably the Independent Television Commission Guidance on Standards for Audio Description[25]. These were established through questionnaires, viewing sessions, setting up focus groups and interviews. Such a four-tier methodology made it possible to thoroughly investigate viewing habits, expectations, difficulties in following audiovisual content, and product quality. However, as Mälzer-Semlinger (2012) notes, film audiences are heterogeneous, and while clearly delineated instructions as to how to audio describe are in general extremely helpful, for some viewers "a strict implementation of the guidelines could be considered as a kind of spoon-feeding, only lowering their pleasure in the film" (Mälzer-Semlinger 2012:35).

The key issue in audio description, according to Braun (2007:359), seems to be "the creative meaning-making processes involved in AD and its reception, i.e. in the comprehension of the audiovisual content and the production of the AD narrative by the audio describer as well as the comprehension of the audio described content by the target audience." The dynamic audio description of filmic material is more challenging than the static descriptions used in museums and art galleries to describe visual objects, as the latter is less constrained by time and the coexistence of other information channels.

The Italian semiologist, Umberto Eco, addresses the issue of rendering the visual by means of the verbal, expressing discontent with the state of research into hypotyposis, "the rhetorical effect by which words succeed in rendering a

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25 http://stakeholders.ofcom.org.uk/broadcasting/guidance/other-guidance/tv_access_serv/archive/audio_description_stnds, accessed on August 27th, 2012. NB. Puigdomènech et al. (2008:381) refer to the ITC guidance as a set of recommendations rather than standards.

visual scene" (Eco 2003:104). However, as Braun (2008:18) argues, there is more to audio description than merely recreating mono-modal visual meaning with the use of words. The audio describer has to select what to describe by singling out the information that is conveyed visually – a process parallel to decision-making in other forms of audiovisual translation.

Audio description is not only enjoying its heyday in the practice of media accessibility for the benefit of impaired audiences. Its role in academia and translator training is also on the increase. ADLAB (Audio Description: Lifelong Access for the Blind) is an EU-funded project aimed at training audio description specialists and designing guidelines for audio description. The project was in operation between 2011 and 2014; currently, phase two under the name ADLAB Pro is being implemented, to be completed in 2019 (see e.g. Perego 2017).

Audio describing for the visually-impaired is a case of revoicing, whereas subtitling for the deaf is in fact glorified intralingual captioning. While the objective of interlingual subtitling is to achieve a semblance of translational equivalence, the objective of intralingual subtitling is to replace the dialogue and other relevant features of a soundtrack by a written representation (de Linde and Kay 1999:2). As the hearing-impaired cannot acquire information transmitted via two of the four semiotic channels used in film (see chapter two for a discussion of semiotic aspects of audiovisual translation) subtitles for the deaf do not, contrary to popular misconception, merely replicate the original dialogue, but include information transmitted through the aural-nonverbal channel. It is therefore common to use block capitals in subtitling for the deaf to describe ambient sounds and musical notes or the sharp sign [♯] to introduce lyrics (Neves 2005:253).

Subtitles for the deaf often make use of colours to help the audience distinguish between the characters; thus, up to four main characters may each be assigned a different subtitle colour from the CMYK range (cyan, magenta, yellow or black), while the other characters are subtitled in white. Another possibility is the use of colours to distinguish between diegetic and non-diegetic sound.

Subtitling for the deaf and interlingual subtitling share the tendency toward language economy. In intralingual subtitling for the hearing-impaired, redundant elements may be left out and complex structures simplified. The Deaf (see the distinction between "deaf" and "Deaf" above) have slower reading rates, as spoken language is usually their second language (de Linde and Kay 1999), a fact that subtitlers and technicians have to take into account. Thus, interlingual subtitling adds another information channel, whose content is in the target audience's first language, whereas intralingual subtitling is less likely to cause information overload (by definition, the audience do not process the content delivered via the

audio channels), but may be delivered in a code that the hearing-impaired viewers are less accustomed to using, that is natural language as opposed to sign language.

It is interesting to note that subtitling for the deaf is frequently used by non-hearing-impaired viewers (see e.g. Neves 2009). Luyckx et al. (2010:2) quote results of numerous polls, which indicate that most recipients of closed intralingual subtitles in fact have no hearing impairment. They explain that "non-native speakers, elderly people for whom the speech goes too fast, customers of noisy bars or parents who are aurally distracted by their boisterous children appear to switch on teletext subtitles quite regularly." Additionally, a BBC article states that SDH may be helpful in processing fast-paced programmes like the popular series *24*, or fast-speaking characters like Christopher Eccleston as *Doctor Who*.[26] This is quite subjective, though, as it may be argued that the addition of subtitles makes overall comprehension more difficult in the case of programmes with complex plots, whereas fast-paced utterances necessarily mean heavily condensed subtitles.

By the same token, Snyder (2008:192) notes that audio description "can be useful for anyone who wants to truly notice and appreciate a more full perspective on any visual event". This view appears somewhat far-fetched, though. Assuming that audio description strives to be maximally objective ("WYSIWYS", what you see is what you say[27]), a mere description of the visual component can hardly enhance the viewer's experience. However, it remains a fact that subtitling for the deaf and audio description may be used (and are used) by non-disabled viewers. In this respect, the concept of narrowcasting proposed by Gambier (2003:182), understood as distributing and translating audiovisual content for limited audiences (as opposed to broadcasting), loses some of its potential (compare also the comment on the impact of audiovisual translation made by Josélia Neves and quoted toward the end of the Introduction.)

Interestingly, accessibility is slowly but inevitably escaping the confines of intralinguality. Jankowska (2015) advocates the use of translated AD scripts as a new strategy for audio description, while Jankowska et al. (2015:137) mention audio subtitling as a solution for translating dialogue in the AD of foreign films.

Attempts are constantly being made to improve accessibility with the use of modern technologies. Audio description, for example, is both time-consuming and costly, hindrances that technological enhancement might help overcome.

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26 http://news.bbc.co.uk/2/hi/uk_news/magazine/4862652.stm, accessed on June 25th, 2012.

27 American Council of the Blind's Audio Description Standards, Available at: www.acb.org/adp/docs/ADP_Standards.doc.

Szarkowska (2011) describes an experiment with text-to-speech audio description using state-of-the-art TTS software called Ivona. This Polish program used to offer a range of 53 male and female digital voices that can read texts in 23 languages (as of April 2015), including Danish, Icelandic and Welsh, as well as common dialects (US, UK and Australian English, Brazilian Portuguese, Canadian French etc.). In 2017, Ivona was replaced by a global, sophisticated system based on deep learning technology, called AWS Amazon Polly[28]. Cryer and Home (2008) provide an overview of visually impaired viewers' reactions to synthetic speech, finding them reluctant at first, but gradually warming to the new technology. Szarkowska's overall results are similar; while viewers would prefer natural speech, they find synthetic descriptions acceptable, 95% as an interim solution, 58% as an alternative (Szarkowska 2011:156). The main drawback, as highlighted by the experimenter, is the availability of the technology to the elderly, who constitute a large percentage of the visually impaired community, yet find it difficult to get accustomed to the digital world. However, TTS clearly has some potential in audio description. This brings us to a mode of audiovisual transfer where the reverse, that is speech-to-text technology, is utilised.

From spoken to written input: respeaking

Live subtitling remains arguably the least documented type of audiovisual transfer, chiefly due to its technological sophistication. Despite a surge of interest and hence academic output in recent years, Romero-Fresco (2011) remains the most comprehensive resource on the subject. Romero-Fresco's handbook discusses so-called respeaking, that is live subtitling with the help of speech recognition software. This type, more modern and considerably more sophisticated than keyboard-based live subtitling (the software basically does the job of the human ear and brain, breaking the sonic signal into streams with different frequencies, distinguishing features that constitute invariant characteristics of sounds from irrelevant information like loudness, etc.), is even less documented. In their comprehensive taxonomy of audiovisual translation modes, Hernández Bartolomé and Mendiluce Cabrera (2005) never refer to it, describing only keyboard-based live subtitling.

Respeaking is where audiovisual translation borders closely on interpreting. In real-time subtitling with the help of speech recognition software – Dragon Naturally Speaking being the industry standard – the respeaker is like a simultaneous

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28 https://www.ivona.com/pl/, accessed on January 24th, 2019.

interpreter (Eugeni 2008). His or her task is to repeat the original input, making suitable alterations, that is to say eliminating any irrelevant features of natural speech such as redundancies, false starts or hesitations, as well as saying aloud punctuation marks. The speech recognition software has previously analysed the respeaker's voice to identify relevant prosodic features and possible speech defects, so as to improve the recognition rate (though the software is already refined to the point where accuracy of recognition in the case of an unknown voice is substantial). Split attention is a prerequisite, as the respeaker has to listen, speak and read practically at the same time. The respoken input is changed into writing by the software and appears on the screen in block or scrolling mode (as a whole, or word by word, see Remael 2007).

The software operates somewhat similarly to machine translation systems. It is equipped with an acoustic library (correct pronunciation and transcription), a lexicon (expandable sets of vocabulary that the system recognises) and a language model, which calculates the statistical possibility of word strings. State-of-the-art software can recognise non-native speech and regional accents, ignore hesitations that do not constitute words and analyse vocabulary in context (the immediate surrounding of the given word, much like concordancing in corpus linguistics).

The time lag between hearing the original and delivering the translation, inevitable in the process of both simultaneous interpreting and respeaking, influences the translator's decisions with reference to the visual context. For example, when respeaking a weather forecast, one is ill-advised to use deictics such as "adverse weather conditions in this area", as by the time the utterance is respoken a second or two later, the weather presenter may well be pointing to a different area of the map (simultaneous interpretations of presentations using slides present a similar problem).

Speech input appears to be the most cost-effective method of live subtitling; however, keyboard input is an alternative, where special keyboards are used in lieu of the traditional QWERTY variant. These allow the input of syllables rather than individual letters, speeding up the process considerably. An experienced typist can easily exceed 100 words per minute, a rate sufficient for most live subtitling assignments, especially if typists work in tandem (the SUBMUX method, see Lambourne 2006). State-of-the-art software supports Stenotype, Velotype and other such keyboard systems. Luyckx et al. (2010:3) state that, in the case of respeaking, "speed and accuracy easily outbid that of keyboard and velotype writing".

Respeaking has been used by the BBC for almost two decades now (Marsh 2006; Romero-Fresco 2010). However, research into it is still wanting, despite growing interest and a number of conferences devoted solely to live subtitling

(Forlì 2006; Barcelona 2009; Antwerp 2011; Barcelona 2013; Rome 2015; Milan 2018). It is certain to attract researchers, though, due to its potential. Respeaking is cheap, easy to train and can be practised in various milieux, predominantly television, but also closed-circuit systems (universities, parliaments, museums, galleries etc.), also with the help of hand-held electronic devices like tablets. The respeaking workshop held at the University of Warsaw in February, 2015[29] was a starting point for systemic research into this method of audiovisual translation in Poland. Subsequent publications (Szarkowska et al. 2016) and implementation (chiefly at the Polish Parliament, live streaming, and since 2016 on TV) have paved the way for widespread recognition of live subtitling in Poland with implications for the EU.

A characteristic of audiovisual translation, brought up a number of times throughout this volume, is its incredible potential to morph. This makes academic research into AVT a rewarding, but difficult challenge. When the first edition of the present volume came out, the status of media accessibility as a research area was far from what it is now. As indicated in the Preface, new methods are being born, while known methods undergo dramatic changes. The ILSA project (Interlingual Live Subtitling for Access), in operation between 2017 and 2021, researches and promotes respeaking that for the first time involves language transfer. To quote from the project's website:

> In the meantime a new challenge has emerged: a growing demand for accessibility to live audiovisual content and events conducted in a foreign language. Broadcasters and political institutions have highlighted the need for professionals who can produce interlingual live subtitles (ILS) through respeaking, a new discipline that will require translating, subtitling and simultaneous interpreting skills.[30]

It is to be expected that by the time the third edition of this volume hits the shelves, interlingual live subtitling will have been established as a fully-fledged method of AVT, while AVT itself will continue to morph and attract new researchers.

Beyond the screen: theatre and opera translation by means of surtitling

Theatre translation does not constitute the focal point of the present volume, but it is mentioned in order to point to the complexity and fuzziness of audiovisual

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29 http://avt.ils.uw.edu.pl/respeaking, accessed on April 20th, 2015.
30 http://galmaobservatory.eu/projects/interlingual-live-subtitling-for-access-ilsa/, accessed on January 28th, 2019.

translation. It is debatable whether it can be subsumed under the blanket term used throughout this work. Delabastita (1989) opines that while dramatical text is not unlike audiovisual text in some respects, drama and film present significant semiotic differences with regard to translation. A theatrical performance is more impromptu than acting in a film; perhaps some parallels might be made here to translating a written work as opposed to interpreting a speech.

Though the term "drama translation" is used in literature on audiovisual translation as a related phenomenon (Díaz Cintas 2009:9), we agree with Bartoll (2011) that theatre (or theatrical) translation should be distinguished from drama translation, as the latter is more appropriate to translating a literary text:

> Despite the similarities between the translation of dramatic texts and the translation of theatrical texts it is possible to state that, whilst in a dramatic text the images will be created from the written text, in theatrical translation – and in all audiovisual texts – the translation will be determined by the images.
>
> <div align="right">Bartoll 2011:88</div>

According to Griesel (2005), theatre translation can be done by means of surtitling (see below), summarising the play (a written synopsis), simultaneous interpretation via headphones, or alternative, experimental forms. Surtitling, the most frequent type of theatre translation, will be considered as a modality of audiovisual translation in this work, though typically no screen as such is deployed. It is thus incompatible with the concept of screen translation, though it is technically possible to utilise a display. The name (and its less common equivalent, viz. supertitling) indicates that the captions appear above rather than at the bottom of what the audience are watching, in this particular case a stage. Freddi and Luraghi (2011:55) note that individual displays located on the back of seats are becoming common, which is why they prefer to refer to opera titling instead. However, surtitling seems to be the most frequently used term (cf. Burton 2009). As titling may be erroneously interpreted as a hyperonym of sub- and surtitling, a synonym of captioning, in this work we will adopt the traditional nomenclature.

The first production with surtitles was the staging of *Elektra* in January, 1983 at the Canadian Opera Company in Toronto (Díaz Cintas and Remael 2007:25). Leading opera houses worldwide have since adopted the practice. It is akin to live subtitling, but must involve synchronisation with the music, and may also be interlingual. Surtitles, like any captions, aim at unobtrusiveness, conveying a maximum of information with a minimum of cognitive effort on the part of the audience. Rędzioch-Korkuz (2015:157) describes the process as "dividing the libretto translation into particular surtitle blocks, marking up the score and deleting obvious elements, e.g. omitted scenes or longer repetitions".

Mateo (2001) notes that surtitling audience is bipartite: the learned elite who attend the opera do not worry about understanding the words, while the general public, attending mostly musicals, rely on comprehending the play. This observation seems to necessitate more research, though, in order to generate responses from international audiences; the demographics of opera-goers may vary considerably. However, it is valid in the sense that the role of the lyrics in the overall experience of the theatrical performance has an impact on the strategies and techniques deployed in surtitling.

A special type of translation that is positioned between surtitling (in terms of translation locale) and audio description (in terms of translation mode) is multimodal opera translation, that is to say audio description of opera performances (Corral and Lladó 2011).

The periphery of audiovisual translation – video game localisation

Localising video and computer games is an increasingly important activity, positioned on the borderline between localisation proper and audiovisual translation. Modern games may include short clips setting the scene (so-called cutscenes), translated like regular films, dialogue boxes much like comic strips, as well as interface typical for computer applications. This section will deliberately ignore the aspects of video game localisation that are parallel to software localisation or traditional text translation, instead concentrating on those which make the practice similar to audiovisual translation.

Video game localisation is another instance of translation eschewing the traditional boundaries of text and going beyond the recognised paradigms of translation studies. Bernal-Merino (2011:17) observes that "game localisation can at times take a creative role that traditional views on translation would sanction as being beyond the scope of language experts' duties."

The choice of the audiovisual translation technique in the case of video game localisation proceeds according to conventions parallel to those observable in audiovisual translation proper. Viewers tend to prefer the mode of translation prevalent in the cinema or on television where they live, while developers favour subtitling as a rule, due to its low cost. With respect to the strategy chosen, localisation aims at retaining "the look and feel of a nationally-manufactured piece of goods" (Fry 2003:3), thus constituting the epitome of domestication.

Mangiron and O'Hagan (2006:14) remark that video game subtitling is generally more condensed and faster, compared to cinema and DVD (the pace of most

games is quicker than most movies). This observation needs to be substantiated by proper research into the reception of film subtitles vis-à-vis game subtitles, though.

Like intralingual subtitles (for the deaf), game subtitles tend to make use of colour to highlight information relevant for gameplay, e.g. names of places which later appear in the game (Mangiron and O'Hagan 2006:14).

Research into game localisation is still in a state of flux. A lot of it is in the form of unpublished dissertations, often motivated by interest in gaming rather than the localisation process as such. In their influential article, Mangiron and O'Hagan (2006:21) claim to have "barely scratched the surface of this fast growing area in GILT practices." The sparse references attached to that publication testify to the barrenness of the area. Since then, the same authors have published a monograph (O'Hagan and Mangiron 2013), to date the most comprehensive academic resource on game localisation.

With or without interpreting?

Even basic textbooks make clear distinctions between translation and interpreting (e.g. House 2009:9). The aptitude, competence, process, source and target text, reference materials, quality assessment criteria, *skopos*, target audience are all different. Interpreting may not be as broad a concept as translation, but certainly simultaneous interpretation differs considerably from the consecutive one. Sight translation, combining written and spoken modes, is positioned on the borderline between translation and interpreting.

The preponderance of multimedia and the tendency for verbal rather than visual expression, exemplified by the use of visual prompts in conjunction with spoken presentations, have raised questions concerning the correlation between audiovisual translation and interpreting. Skuggevik (2010) introduces the concept of symbiotic translation, as opposed to traditional, complete translation. While in the case of the latter the translator merely transfers the source text to the target text, the former is far more complex:

ST words ----------------[Translator]----------------> TT words
ST image --> TT image
ST sounds ------------------------------------> TT sounds
ST objects ------------------------------> TT objects
music, costume, colours, etc.

Skuggevik 2010:15

Thus in symbiotic translation, communication may take place even if no translation is available to bridge the linguistic gap. A song can be appreciated without understanding the lyrics; so can a film in a language that we are not familiar with.

Skuggevik (ibid) argues that the same applies to a conference presenter communicating through body language and prosodic features, even if no interpretation is provided. However, the above situations cannot be treated as yes-no examples, where communication may either be possible or impossible without translation. In other words, it would be an oversimplification to say that by writing a book in a particular language the author fails to communicate with speakers of other languages, unless translation into said languages is provided, whereas by speaking to an audience in a particular language interpretation is optional because the speaker succeeds in communicating both with speakers of that language and other languages (through body signals and voice). Rather than binary opposites, it seems, we should speak of degrees of communication and the (relative) importance of lyrics in a piece of music, libretto in an opera, dialogue in a film, words spoken during a conference presentation, text in a comic strip or a novel, an illustrated instruction manual, text vs. hypertext on a website.

Throughout this work, we assume conference, community or court interpreting to be an interlingual activity where the interpreter facilitates communication by transferring information that is almost exclusively verbally encoded. Facial expressions, body language, intonation etc. are of secondary importance, while visual clues (presentation slides, posters, objects, ad-hoc drawings…) are supplementary. Such kinds of interpreting should not be researched within the framework of audiovisual translation. Sign language interpreting could be subsumed under media accessibility, like audio description and subtitling for the deaf, but no audiovisual material as such is deployed in sign language interpreting, therefore it will not be researched in the present volume.

Conclusions

This chapter has briefly presented the dynamic, heterogeneous area of translation studies. In audiovisual translation, either speech or writing may be utilised to convey information that either involves language transfer, or is in the same code as the original; the target text may have an additive nature or may supersede the original; the target audiences are markedly diverse, so are their expectations, reception patterns and quality assessment criteria. The subsequent chapter will set out from the perspective of audiovisual translation as a single genre, however diversified, to characterise and position it within a general translational paradigm.

Chapter Two
Characterising Audiovisual Translation

Mal nécessaire – the inadequacies of audiovisual translation

The title of this section is taken from an influential paper on subtitling by Marleau (1982). Before embarking on the drawbacks of audiovisual translation modalities, that is in principle answering the question why audiovisual translation is "evil", let us ponder over the meaning of the other word in the French expression, viz. "necessary". Watching a translated movie instead of the original may obviously be a result of failing to speak the language of the original, but often a translation is imposed on the viewers, regardless of their command of the source language, or lack thereof. Dubbing precludes any appreciation of the original soundtrack, whereas voice-over makes the experience of following the source language dialogue very limited indeed. In subtitled versions the original is intact, but viewers may find it difficult to mentally switch off the captions; their continual appearance invariably attracts attention and the convenience of a translation detracts from the motivation of attempting to comprehend the original. The practical advantage of subtitling on television and DVD/BluRay releases is that it is closed, which means that it can be switched on and off, unlike open subtitling in the cinema (see, for example, Díaz-Cintas and Remael 2007). The disc menu enables the viewer to choose the audio and/or subtitle version, while TV audiences could initially access the appropriate Teletext page, the first such service being Ceefax, which was introduced in the 1970s by the BBC (Luyckx et al. 2010:1); nowadays, smart TVs make it very easy to access different language versions from the menu. Even in the case of dubbing or voice-over, the original can still be retrieved by choosing an appropriate option. The inevitable trend toward the digitalisation of television comes with a range of premium features, such as the possibility to choose the language track of a foreign film or programme on your remote control. What with the increasing familiarity of foreigners with the English language, still the main tongue of cinema and television, audiovisual translation may soon change its status from a necessity to an option. This may have a positive impact on quality. When viewers no longer have to be content with a translation of mediocre standard, which is meant to be there to help them follow a foreign film, they will become more discerning. Recent reception studies (Bogucki and Deckert 2018) bear out this trend.

Translation studies is riddled with thoughts on imperfection and loss, lack of equivalence and compensation; one of the best known sources on this matter is George Steiner's observation on the reductive nature of translating: "ash is no translation of fire" (Steiner 1975:253). Audiovisual translation, also referred to as constrained translation, is by definition reductive and must resort not only to shifts from the original, but not infrequently to adaptation. Gambier (2003) coins the term "transadaptation", explaining that subtitling can only be considered translation

> if translation is not viewed as a purely word-for-word transfer but as encompassing a set of strategies that might include summarizing, paraphrasing, etc., and if translation is viewed holistically, taking into consideration the genre, the film maker's style, the needs and expectations of the viewers and the multimodality of audiovisual communication.
>
> Gambier 2003:178

Throughout this work, subtitling, as well as other modalities of audiovisual transfer, is understood as translation in the broad, modern sense of the term; the holistic approach is adopted here and the factors mentioned by Gottlieb must be taken into account as conditions and constraints of the audiovisual translation process.

Tomaszkiewicz (2006:124) proposes a set of inadequacies that characterise the three main types of audiovisual translation. Below is an adapted, considerably revised and expanded version, together with some comments on the shortcomings of other audiovisual translation modalities; the list comprises issues that are of both a translational and a technical or logistic nature:

Dubbing:

- replacing the original voices of actors detracts from the intended cinematic experience. Audiences rarely learn what the voice of their favourite movie star sounds like; instead, they get accustomed to the voice of the actor/talent who commonly dubs the particular celebrity. In Italy, the voice of Ferruccio Amendola was for years instantly recognisable. The dubber acted, among others, as the voice of Al Pacino and Robert de Niro. Italian viewers took this for granted, which caused problems whenever the two actors played together; in *The Godfather: Part II* Amendola dubbed Al Pacino, while in *Heat* he chose de Niro. Many viewers expressed dissatisfaction at hearing another voice talent dubbing de Niro and Pacino, respectively.[31]
- by the same token, the target audience may confuse certain actors if they are dubbed by the same voice talent; in Germany, Tom Hanks may be mistaken

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31 http://www.imdb.com/name/nm0024582/bio#trivia, accessed on November 4th, 2012.

for Bill Murray or Kevin Kline, as they are all dubbed by Arne Elsholtz (Meyer-Dinkgräfe 2006).

- the lip-sync constraint means that the translator has to resort to less acceptable equivalents / departures from the original, so that the foreign version appears more natural from the perspective of the actor's lip movements ("See Naples and die" translated as "Voir Naples et décéder" instead of the more common "Voir Naples et mourir"; Tomaszkiewicz 2006:107). On top of this common curtailment, Fodor (1969) lists character synchrony (dialogue that is consistent with the visual image; for instance, an affirmative response together with nodding) and isochrony (utterances that occur between the character's mouth opening and shutting).
- dubbing makes it difficult, if not impossible, to render the prosodic features of an actor's voice, thereby detracting from his or her attempt to portray a character. Sean Connery's James Bond is famous for his Scottish accent and when, in *The Untouchables*, the actor tried to imitate an Irish accent, critics voted it the worst film accent of all time[32]. This distinction would almost certainly be lost in dubbing.
- language is part of a geo-cultural context; a different idiolect in that same cultural environment is out of place.
- dubbing may include excessive manipulation of the source text, bordering on censorship; there are instances of German dubbing removing all references to the Nazis, for example in *Casablanca* or *Notorious* (Meyer-Dinkgräfe 2006).
- dubbing is very costly; as a result, some material may never be released in a particular country, as the costs may prove to be prohibitive.

Subtitling:

- subtitles occupy part of the screen and may obscure important visual clues, thus contaminating the visual channel. Conversely, in some cases the visual background may render some subtitles unintelligible, which might occur, for example, if the colour contrast is too low. For these reasons, some subtitles may have to be moved to the top part of the screen, creating momentary confusion on the part of the audience and prolonging the response time.
- the additive nature of subtitling means that, on top of an already complex artistic creation made up of image, dialogue, soundtrack and text, the viewer has to focus on captions. Every few seconds, the eyes have to look at the

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32 http://www.guardian.co.uk/uk/2003/jul/01/film.filmnews, accessed on November 4th, 2012.

bottom of the screen, from left to right in the case of Indoeuropean languages. While it does not normally prohibit the viewer from following the plot, details of camera movements, viewing angle, actors' body language and facial expressions may easily get lost.

- the shift from spoken to written mode means that modifications to the target text are inevitable (however, it needs to be noted that the shift is only ostensible, as originally the dialogue is written out in the script).
- the constraints on subtitling (see, for example, Bogucki 2004) mean that condensing the original (spoken) text is par for the course; according to the six-second rule (Díaz-Cintas and Remael 2007:96–99), subtitles should be comfortably read in six seconds or less, which means that they have to be short and to the point. Pedersen (2010:69) offers an extreme example of the character Vicky Pollard in the sitcom *Little Britain*, who produced an utterance that consisted (when transcribed) of 216 characters in 5 seconds, which was then subtitled using only 58 characters, a condensation of 73%.
- despite the cost of subtitling being generally a fraction of that of dubbing, professional captioning software packages are very highly priced, which leads many freelancers to turn to more competitively priced, but usually less functional alternatives.

Voice-over:

- poorly recorded versions hinder comprehension, as the volume of the original dialogue is almost as high as that of the voice-over translation. This is particularly confusing in the case of viewers who understand the original, as attempting to focus on two simultaneously delivered language versions is severely distracting. Viewers who do not understand the original do not suffer from such interference.
- voice-over is arguably the least natural of the three main audiovisual translation techniques, especially when delivered by a single voice talent who is used to translate all the actors, regardless of whether they are male or female. The voice talent does not attempt to act out the dialogue, but remains as neutral and unobtrusive as possible, which some viewers may consider monotonous and uninspiring.
- though the lip-sync constraint and isochrony (see above) do not apply here, voice-overs tend to resemble simultaneous interpreting performances in that they typically begin a few seconds after the onset of the original speech; thus the target text needs to be reduced and condensed.

Other modalities:

- the intralingual types of audiovisual translation (e.g. subtitling for the deaf) do not involve transfer from one language to another because of their purpose and the target audience, but making them interlingual is currently unfeasible. For example, a respeaker can "shadow" the original text with a sufficient degree of accuracy, but were he or she to interpret it into a different language, the resulting product would not be usable due to a great number of omissions and inadequacies.
- despite their significant contribution to making audiovisual content accessible to a wider audience, types of audiovisual transfer designed for the benefit of the handicapped (media accessibility) cannot possibly hope to provide their recipients with an experience matching that of the original. For instance, audio description consists merely of briefly describing the scene and the action, leaving most of the visually-conveyed information to the imagination of the blind person.
- surtitling necessitates the installation of expensive hardware, whether above the stage or on the backs of seats.

Thus, the metaphorical view of translation, likened to the back of a carpet, or a kiss through a handkerchief (House 2009:3), is even more applicable to audiovisual translation. Whatever mode of audiovisual transfer is chosen, it can at best attempt to imitate the experience of watching the movie in the original, but never equal it. Dubbing takes away an important part of the original acting, replacing it with acting performed by other professionals. Subtitling offers "the real thing", albeit with abridged translation that breaks viewers' concentration. Voice-over makes it practically impossible for the inexperienced viewer, especially one conversant with the source language, to focus on either the original dialogue or the translated version. Audiovisual translation often simply makes viewers wish they had learned the language of the original version.

If audiovisual transfer is imperfect by nature, what are the criteria for measuring its quality? The next section will embark on this issue.

Evaluating audiovisual translations

Quality assessment in audiovisual translation is largely insufficient. Many dissertations investigating the issue of foreign language versions of movies focus on error-hunting, but stop short of fully-fledged, methodologically appropriate analyses. Antonini and Chiaro (2009:99) remark that "media translation is an

area in which quality control becomes extremely difficult due to the complexity of several semiotic systems functioning simultaneously."

The frustration with subpar subtitling quality was aptly expressed by Nornes (1999:17) when he remarked that "all of us have, at one time or another, left a movie theater wanting to kill the translator. Our motive: the movie's murder by 'incompetent' subtitle."

Dissatisfaction with a translated version, which may be done with varying degrees of professionalism, commitment and skill, may mar the reading of any text. However, while criteria for assessing specialised translations tend to be clearly defined (the terminology is either right or wrong, the layout contains lesser or greater inconsistencies, etc.), judgements on foreign language versions of literary texts are far more subjective, anecdotal and imprecise (compare the discussion on translation quality assessment in chapter three). Errors in audiovisual translations may be technical (violating the applicable constraints and conventions of good practice, such as disrespecting the lip-sync constraint, exceeding the number of lines or characters per line in a subtitle, positioning the captions wrongly, etc.) semantic (the original sense is either misinterpreted or mistranslated) or stylistic (inappropriate register, etc.). Subtitling is a specific type of translation in that the target audience have access to both the original and the translation, and are tempted to compare both and criticise infelicitous solutions. In defence of audiovisual translators one might add that felicitous ones may in some cases be practically impossible to arrive at. For example, the visitor from outer space in Spielberg's box office success *E.T.: The Extra-Terrestial* was quick to pick up human speech, but learned only simple, monosyllabic English words from the American family that it lived with; the quote "E.T. phone home" made it to number 15 on the American Film Institute's list of 100 most popular movie quotations.[33] To render the propositional meaning of the words that E.T. spoke, making sure that the equivalents are equally short, simple and easily "learnable", may in some cases be an impossibility; the Polish equivalent "E.T. dzwoni dom" attempts to render the pidgin grammar of the original, but whether it preserves its rhythm is debatable.

In the case of subtitling, one way to ensure quality is through specialised software. Computer assisted translation tools, namely translation memory programs used in specialised translation, help achieve consistency by imposing previously accepted solutions on translators. Subtitle templates may also reduce the number of potential errors. The rationale behind this is similar to the idea of translation

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33 http://www.afi.com/Docs/tvevents/pdf/quotes100.pdf, accessed on September 17th, 2012.

constraints (chapter three), which are to be seen as assets rather than obstacles, helping the translator make the right choice rather than limiting his or her creativity. Relay subtitling, the term borrowed from interpreting where pivots may occasionally be used (compare also the notion of interlingua in machine translation, e.g. Bogucki 2009), refers to the practice of creating a (usually English) subtitling template, which is then translated into different languages (Georgakopoulou 2012). This helps maintain consistent quality and avoids the problem of the target text being manipulated by technicians responsible for the spotting (though the latter is now less of an issue, what with the modern sophisticated subtitling software).

In respeaking, accuracy is the key concept. Due to the complexity of the process, the error rate may be relatively high, as the key to successful respeaking lies not only in the respeaker's skills, but also in the software's effectiveness. The NER model (Martínez and Romero-Fresco 2011) is used to calculate respeaking accuracy, whereby N stands for the number of words in the respoken text, inclusive of commands[34], while E and R refer to two types of errors. Edition errors are the result of the respeaker's wrong judgement, usually omitting a significant piece of information. In turn, recognition errors are instances of insertion, deletion or substitution based on vocabulary misrecognition. The errors are categorised into serious, standard or minor, at respectively 1, 0.5 and 0.25 points. While serious errors create new meaning (e.g. "police" instead of "policy"), standard ones result in the omission of detailed information (e.g. "last week"), whereas minor ones allow the viewer to follow the meaning and flow of the original text (e.g. absence or presence of capital letters). The three variables are calculated as follows:

$$ACCURACY = \frac{N-E-R}{N} \times 100$$

It has to be noted that correct editions (which are abbreviated as CE in the NER model, but are left out of the equation) do not impinge on the accuracy. In cases where the respeaker leaves out redundancies or hesitations, no points are subtracted. Such behaviour is standard in live subtitling and resembles the conscious use of reduction techniques in interlingual subtitles (see the discussion on subtitling techniques in chapter three). Recently, an updated model for use in interlingual live subtitling was introduced (Romero-Fresco and Pöchhacker 2017).

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34 As the software is incapable of putting in punctuation marks by itself, the respeaker has to say aloud words like "fullstop" or "comma".

Similarly, Gottlieb (2009) proposes a formula for measuring fidelity in subtitling:

FIX = 60x (number of retentions plus literal translations): runtime in minutes

In this formula, FIX is a measure of how many localisms get through to the secondary audience without being adapted or deleted in the subtitling process, based on the number of ECRs (extra-linguistic culture-specific references). However, Gottlieb's approach is limited to assessing the quality of rendering cultural specificity, which, although significant, is only one of many issues that needs to be taken into account in subtitling.

Where academia falls somewhat short, the industry may fill the gap. There are now numerous guidelines for subtitlers, audio describers, and other audiovisual translators, issued by professional associations, TV studios, and stakeholders like for instance Netflix. However, they are prescriptive by nature, concentrating on what to do rather than what is done and why; the descriptive angle of the latter approach is the preserve of academia.

Assessment in audiovisual translation should ideally combine qualitative and quantitative methods. The bone of contention here seems to be the correct balance between the channels of information transfer, namely the interplay between the visual and the verbal and its implications for the audiovisual translation. The semiotic dimension of audiovisual transfer is discussed in the following section.

The semiotics of audiovisual transfer

Since Roman Jakobson made the seminal distinction between intralingual, interlingual and intersemiotic translation (Jakobson 1959), the taxonomy has been revisited in countless monographs, articles, coursebooks and dissertations, with occasional amendments[35]. However, as Tomaszkiewicz observes (2006:65), the third type, also referred to as transmutation, has received considerably less attention than the other two. The understanding of intersemiotic translation at the time when research into translation was in its infancy (and research into audiovisual translation was practically nonexistent) was different than it is today. Currently, intersemiotic translation is thought of as closely related to translation for media purposes (audiovisual translation being a type thereof), whereby non-linguistic means of communication coexist with linguistic ones. Tomaszkiewicz

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35 For instance, Gottlieb (2005:3) proposes to bring together intralingual and interlingual translation, which would result in a dichotomy between intersemiotic and what he labels intrasemiotic translation.

goes on to explain that audiovisual translation combines elements of interlingual translation with transmutation (2006:100). It should be noted, however, that the original understanding of transmutation was interpreting language by means of non-linguistic signs, while audiovisual translation is in fact the opposite.

The main difficulty with audiovisual translation research is the nature of the audiovisual text. Traditional translation is monosemiotic, an example of which may be translating a book with no illustrations. Audiovisual translation is polysemiotic, either isosemiotic or diasemiotic, depending on whether or not the translation uses the same semiotic channels as the original; thus dubbing, for instance, is isosemiotic, while subtitling is diasemiotic (Gottlieb 1998). Audiovisual transfer is described as both multimodal and multimedial, deploying a variety of semiotic modes like language, image, music or perspective, delivered to the viewer through several media (Pérez González 2008:13). The obvious mistake made by novice audiovisual translation researchers is to attempt to concentrate on the verbal at the expense of the visual; in the words of Aline Remael, "studying only the verbal component of AVT does not suffice" (Remael 2010:17). Chaume argues that "translation that does not take all the codes into account can be seen only as a partial translation." (Chaume 2004:3). Zabalbeascoa (2008:22–23) points out that originally the words in film translation "were meant to be translated as if they were one side of a coin, ultimately physically bound to the picture, but looked at separately". However, both practitioners and theoreticians now consider this a fallacy.

The filmic message is made up of four semiotic channels (Delabastita 1989, Zabalbeascoa 2008):

- image (the visual-nonverbal channel), i.e. the moving pictures,
- writing (the visual-verbal channel), including displays (neon signs, road signs, billboards…) and captions (credits, signboards, notices, burnt-in captions, toptitles, subtitles),
- sound (the aural-nonverbal channel), including music and effects (both on-location and added in post-production),
- speech (the aural-verbal channel), i.e. dialogue.

The impact and importance of the particular channels vary. Gottlieb (2005:13–14) ranks the channels in the following order: image, speech, sound effects and writing. This may be true for most feature films, but even here genre-dependent, director-dependent and individual differences are observable. For instance, Stanley Kubrick labelled his *2001: A Space Odyssey* "a non-verbal experience" (Castle 2005). It appears that the two dominant semiotic channels in the case of that movie are image and sound; there is no dialogue at all until approximately

half an hour into the film. For other audiovisual material (documentaries, corporate videos, commercial and music videoclips, cartoons), the relative importance of the particular channels may be different still.

Working on the assumption that for many audiovisual productions the image and the speech convey the most information, the relations between them may be of a varied nature. Tomaszkiewicz (2006:59–63) proposes the following typology of these relations (adaptation mine):

- substitution: when the information conveyed via the visual and the verbal channels is equivalent. For instance, a newscast shows a politician speaking in parliament and a caption gives his or her name, party affiliation, function etc., as appropriate. This raises a number of issues related to culture-specificity. If the politician performs an important function in a particular country (president, prime minister etc.), the caption is in fact redundant, as the face is widely known; the same figure may be less known or virtually unknown abroad, though.
- complementariness: when the information that gets through to the viewer is partially conveyed via one channel, and partially via the other. For instance, during a conference presentation a diagram is displayed on the screen and explained verbally by the presenter.
- interpretation: when the information conveyed via one channel is illustrated or explained via the other. To return to the example of the politician: a newsflash showing the president of Poland together with a caption giving the person's name is, at least in Poland, an instance of substitution, also called equivalence (Tomaszkiewicz 2006:59). In contrast, if the newsflash depicts a spokesman for a department within a ministry, whose media presence is minimal or none, the relation between the picture and the caption is that of interpretation.
- parallelism: when the spoken text and the moving image coexist and convey information independently of one another. Of course, they will be topically related, but for instance the spoken text of a documentary might narrate the events that led to a murder, while the image might show the area where it happened, the people involved etc.
- contradiction: when the information conveyed via one channel runs contrary to the information conveyed via another, which might occur, for example, to create a humorous effect. An interesting case in point is pharmaceutical advertising. All commercials for medicines in Poland have to contain a written or spoken disclaimer that patients should exercise caution and seek medical advice before using a drug for the first time. Thus the commercial itself promotes a product, while the disclaimer warns against using it.

Culture-specificity may play a role across all the semiotic dimensions, though its impact will certainly vary. Bellantoni (2005) has devoted an entire study to the significance of colour in filmmaking, concluding, on the basis of research among international students, that though there may be superficial differences between colour perception across particular cultures, our instinctive reaction to primary colours is largely the same. Díaz-Cintas and Remael (2007:46) warn against situations where a linguistic sign refers to an iconographic sign that the source and target culture do not share. However, it appears that in the era of globalisation and internationalisation, this issue is becoming less relevant.

Dissemination of information through the four semiotic channels takes on a different dimension in the case of media accessibility. Impaired viewers are unable to process information distributed through one or more of the channels. The blind will be restricted to the two aural channels, though a lesser degree of visual impairment may mean, for instance, the ability to see the moving pictures, but not to read the captions. Conversely, the deaf and the hard-of-hearing will have limited or no access to the aural channels. To compensate for this loss and to make audiovisual productions accessible to everyone, the missing information is relayed through the available channels. Thus, the visual is described aurally (audio description) and the verbal (including the aural-nonverbal) is displayed as captions (subtitling for the deaf). These forms are naturally defective by nature and involve a considerable amount of loss.

The coexistence of image and dialogue in film (and ensuing problems) is most easily seen in the case of affirmation and negation (agreement vs. disagreement) supported by gestures. The natural Polish translation of "Are you OK?" as "Nic ci się nie stało?" (lit. "Nothing happened to you?") may turn out to be unacceptable in film, if the answer is a mere nod rather than a cohesive verbal response; the actor's nod in response to "Nic ci się nie stało?" is a noticeable discord. Chaume (2008:132) gives the example of the following dialogue:

> Mr Johnson: Then, won't there be more holidays until next year?
> Secretary: No, Mr Johnson.

The Catalan translation makes use of the procedure of modulation (Vinay and Darbelnet 1958); the secretary says "Yes, Mr Johnson," which would be quite acceptable (acknowledging the supervisor's inference), were it not for the fact that the answer is accompanied by a negative shaking of the head.

The four semiotic channels comprise the audiovisual text, a concept that merits detailed explanation.

The audiovisual text and beyond

In the model put forward by Kress and van Leeuwen (1996), the production of multimodal material, including of course film, is presented in four stages, labelled discourse, design, production and distribution; a fifth stage, the recipient's interpretation, does not belong in the production per se, but is taken into account in the shaping of the multimodal material.

The authors' use of the term "discourse" is somewhat different from the traditional linguistic interpretation. Discourse is an abstract notion that can be adopted in individual texts and genres. The discourse of love, for example, may be seen in a love letter, a Harlequin romance, a Woody Allen film, a talk between lovers or song lyrics (cf. Taylor 2009:216).

Design refers to proportioning the semiotic modalities available to the creator of the multimodal text. In film, the visual may take precedence over the verbal, or vice versa. In one scene of *Kill Bill Vol. 2*, the protagonist is being buried alive; there is no dialogue and virtually no image, and as the screen is pitch black for most of the scene, the development of the action can only be witnessed through listening to the sound of earth being thrown on the coffin and the lid being nailed on. In advertisements, where time is the chief constraint, both technically and financially, the creator must decide which modality will be particularly successful in communicating the intended message. Thus some clips rely on the narrator's voice, which may be calming, enticing, reassuring, etc; the "I am Mercedes Benz" commercial[36] may boast excellent cinematography, but arguably the dominant element is Josh Brolin's sonorous, captivating narration on a background of intriguing violin music. Others tell the story solely by breathtakingly beautiful or shocking images, with only a cunning slogan towards the end; the spot for Dockers Stretch pants[37] may be completely deprived of dialogue, but the story is very simple to follow nonetheless. Still others defy the viewers' expectations of the genre, appearing to be anything but commercial adverts; for instance, product placement in various programmes and films is an increasingly popular way to advertise to audiences who are tired of advertising.

Production, in the case of film, is much more than what film producers alone are responsible for. Actors, cameramen, sound engineers, scriptwriters, and musicians all produce elements of the filmic message, which the director is supposed to coordinate and bring together into a successful whole.

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36 http://www.youtube.com/watch?v=H-YAtljsldg, accessed on July 17th, 2012.

37 http://www.youtube.com/watch?v=E5MwCH5PSX0, accessed on July 17th, 2012.

Distribution is heavily technology-dependent and thus subject to dynamic development. Films are broadcast on analogue and digital television, in traditional and 3D cinemas, through pay-per-view services, on Video CD, DVD and Blu-ray discs with regional limitations, which may be purchased individually or have special licenses for video rentals; finally, they are increasingly frequently streamed online.

The fifth factor, the interpretation of the filmic message by the recipient, is no less important than the other four. Theories of communication, including Sperber and Wilson's Relevance Theory (1986), expound on how the recipient interprets (or misinterprets) communicative stimuli. The intended meaning of a filmic message may not be how the audience interpret it; moreover, there may be no intended meaning at all. Many films (for example, Scorsese's *Shutter Island*) seem to be entirely open to interpretation.

Kress and van Leeuwen (1996:8) state that "which discourses interpreters or users bring to bear on a semiotic product or event has everything to do, in turn, with their place in the social and cultural world." Interpretation is a function of experience, education and cultural background. Thus, as Taylor (2009:218) points out, "the question of interpretation becomes much more important when the original multimodal text is a translated product."

The audiovisual text is naturally perceived in its context, which can be understood broadly or narrowly. On the one hand, it functions within a general socio-cultural environment and is influenced by the conventions for the particular genre, the director's style, the producer's conception, the target audience's characteristics, etc. On the other, it lives in the immediate surrounding of other texts. Filmic paratexts, defined as texts existing for the sake of other texts (Gwóźdź 2010:46), or, more precisely "liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher and reader: titles, forewords, epigraphs and publishers' jacket copy" (Genette 1997) tend to be overlooked in audiovisual translation. Peritexts, which come out together with the main text as part of the volume, CD/DVD box etc., as well as epitexts, which supplement the main text but are physically detached from it, including, for example, critics reviews (Pym 2011:87) should form part of the translation commission. Often additional features included on DVD/BluRay releases lack translations; while appropriate care is taken (and money invested) to prepare professional dubbing and subtitling versions, for example, for the Harry Potter series on DVD, only some of the additional features (usually the making-of) are translated, and then only subtitled, never dubbed.

Paratexts display translation problems typical in the age of intertextuality. When a successful book or film comes out, it is soon followed by matching websites, video games, gadgets, apparel, action figures… Lack of consistency in the translation thereof may in some cases cause the target audience to fail to recognise the intertextual references. At age 3, my own son found it hard to understand why the same character from his favourite cartoon *Bob the Builder* bore the name Pani Kociołek or Pani Doniczka (both of these Polish names are translations of the character Mrs Potts), depending on whether he was watching an episode on TV or listening to a book version read to him (the original name, Mrs Potts, was tackled differently by two Polish translators not cooperating with each other nor taking the trouble to make recourse to each other's work, see Bogucki 2004). It is not uncommon for trailers and actual movies to be translated by different subtitlers, therefore catchy quotes from the film, naturally identical in the trailer and the actual release, may be different in the respective subtitled versions.

This example illustrates a hotly debated issue in translation studies, viz. the role and relative freedom of the translator. Ideally, a translation is meant to create a target language experience that is equivalent to the source text experience. This requires a set of competences and, consequently, actions on the part of the translator, including familiarity with and attention to any intercultural and intertextual references. However, translators are known not only to err, but also to deliberately make changes to the text that they are working on, thus altering the target language experience. The translator's freedom is arguably more justified in the case of literary translations than specialised ones; also, the former tend to be done by poets or writers and a certain element of creativity is inherent in them. Though the constraints on audiovisual transfers ostensibly mean less freedom on the part of subtitlers and dubbers, foreign language versions of audiovisual material contain a surprisingly large number of free translations. The next section focuses on the strategies adopted by audiovisual translators.

Invisibility of the audiovisual translator

The basic choice that each (literary, audiovisual and, to a certain extent, specialised) translator has, namely whether to move the reader toward the writer or vice versa (Schleiermacher 1813/1992:41), lies at the core of Lawrence Venuti's discussion on the translator's (in)visibility and the two strategies, viz. domestication and foreignisation (Venuti 1995, 1998). Venuti comments that publishers, reviewers and readers approve of translations that give the appearance of the original. However, while domestication seems to dominate Anglo-American translation culture (Venuti 1995:21), providing the target language

reader "with the narcissistic experience of recognizing his or her own culture in a cultural other" (Venuti 1992:5), foreignisation is the recommended strategy, as it offers a "highly desirable [way] to restrain the ethnocentric violence of translation" (Venuti 1995:20). This seems to be indicative of the notorious gap between translation theory and practice, where what appears suitable from a practical standpoint, as preferred by translators, audiences and commissioners, is seen as undesirable by theoreticians. However, audiences now seem at liberty to choose which of the two solutions they are partial to (see also the discussion on audiovisual translation modes below). Moreover, Venuti explains that the two strategies are not to be seen as binary opposites, and they are to a large extent context-dependent (Munday 2001:148).

Pedersen (2010:69) notes that

> "the predominant ideal of fluency in translation – so much despised by Venuti – is paramount in subtitling. It is simply just not possible to produce a 'resistant' TT (…), because the viewer has in most cases no opportunity of going back and rereading the text."

In one of the earlier papers on film translation, Marleau (1982:284) remarks that subtitling "must remain… invisible". Jaskanen (1999:23) explains that subtitling should not be obstructive to the eye and should ideally blend in with the film; she observes that Finnish cinema goers tend to react to a joke in a subtitle not after having read the subtitle but after the corresponding utterance on screen has been completed: "(…) the TL audience feel they don't have a 'licence' to laugh before the SL audience do" (Jaskanen 1999:46). However, according to Foerster (2010:83) invisibility becomes a paradox verging on the absurd.

Dubbing is a particular example of the translator's invisibility. To use the well-known distinction proposed by House (1977), dubbing is covert, as opposed to overt subtitling, as each dubbed production attempts to be a "second original." Younger audiences who watch dubbed films, particularly animated ones set in fictitious worlds, where no details of the image point to actual realia, may be led to believe that they are watching material originally made in the language of the dubbing. In his discussion of dubbing, Bakewell (1987:16) remarks that "the best possible response from the audience would be for them never to be aware that we had done anything at all." However, the source text does get manipulated in the process of dubbing and translators do make an imprint on it. Ranzato (2011) discusses creativity in dubbing on the example of Italian versions of Woody Allen films, where jokes are largely adapted, with little faithfulness to the original. She concludes that departures from the original are considerably rarer now that Allen is a household name than in the 1970s, when he was less well-known. Many a Polish bachelor in English studies or translation studies has

defended a dissertation on the Polish dubbing of Disney/Pixar animated productions[38]. These are largely heavily domesticated; Bartosz Wierzbięta, the translator responsible for most Polish versions, adapts the originals to Polish reality, making them sound natural, contemporary and easy on the viewer. Szarkowska (2009:195) explains that his version of *Shrek* "marked a radical departure from the flawless theatrical pronunciation of dubbing actors, characteristic of early Polish dubbing, towards a pronounced shift to the use of natural every-day language." Wierzbięta's translations (perhaps "adaptations" would be a more suitable term) contain many references to Polish culture. Thus "the Muffin Man" in *Shrek* becomes "Muchomorek", a character from a Czechoslovakian cartoon that was all the rage in Poland in the 1970s. Similarly, "awful cheese" becomes "ser Podlaski", a type of cheese available all over Poland. Perhaps the most complex example comes from *Open Season*, where the line spoken by a combative squirrel, "defenders of the good, crusaders of the righteous, guardians of the pine" is adapted as "wierzymy w prawo i sprawiedliwość, w skrócie: zjeżdżaj, dziadu" (lit. "we believe in law and justice, in short: get lost, jerk"). Law and Justice is a major conservative party in Poland, established by the Kaczyński twins (the Polish acronym of the party is PiS). Lech Kaczyński, the former Polish president who died in a plane crash in 2010, spoke the words "Spieprzaj, dziadu" (lit. "get lost, jerk" – note that a synonym is used) to an intrusive passer-by as he was getting into his car after a meeting in 2002. This has since reverberated in Polish politics and popular culture. In the film dialogue, "law and justice" may initially be understood as ethical concepts, but the interpolation "in short" implies that it refers to the political party; note that the use of spoken language makes it impossible to tell whether the phrase is capitalised or not. Eventually, the catchphrase associated with one of the founders of the party is brought up, but not quite the way that it was originally uttered – Bartosz Wierzbięta must have misremembered it. None of this is in any way equivalent to the English original. Wierzbięta's translations raise the vexing question of the translator's freedom (or lack thereof) to depart from the original.

It seems that extreme instances of domestication, regardless of the audiovisual translation modality used, may only be justifiable in cases where the remaining elements of the filmic message (see the section on semiotics below) do not contain any cultural references, or ideally in movies set in imaginary worlds: fairy tales, sci-fi or fantasy films, etc. Wherever the dialogue coincides with a visual depiction of a culture-bound element, a domesticated translation constitutes a clash.

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38   The present author alone has supervised six such dissertations.

The overtness of subtitling may be seen as another constraint operating in this mode. The coexistence of the spoken source text and the written translation in subtitling, what with the knowledge of foreign languages constantly increasing[39], means that audiences tend to, whether deliberately or inadvertently, compare the original dialogue with the subtitles. Subtitlers' work is thus subjected to permanent translation quality assessment. Karamitroglou (1998) notes that when a fragment of the source dialogue is particularly likely to be recognised by the viewers, be it a proper name, a borrowing, an internationalism etc., the translation is expected to be literal:

> This occurs because of the constant presence of an inherently operating checking mechanism in the brain of the viewers which raises the suspicions that the translation of the original text is not "properly" or "correctly" rendered in the subtitles, every time word-for-word translations for such items are not spotted.
>
> Karamitroglou 1998:6

To the best of the present author's knowledge, no research proving or disproving the existence (and specifying the workings) of the said "inherently operating checking mechanism in the brain of the viewers" has been performed as yet, but perhaps a study of the audience's instinctive reactions to subtitling solutions is in order.

Audiovisual redundancy

In *Changeling*, Angelina Jolie's character, a mother, is seen running frantically from one room of her house to another, repeatedly screaming the name of her son, who has gone missing. The Polish subtitles keep repeating the name (Walter) every time she shouts it. This is quite unnecessary, as the son has already been introduced to the audience and it is obvious that the grief-stricken mother is repeating his name. The Polish audience is thus distracted several times during the dramatic scene, instead of being able to focus on the mother's reactions and facial expressions.

One might say that this is a technical, rather than translational problem. However, redundancy is a common phenomenon in audiovisual translation. As

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39 In 2016, more than 80% of the adult working-age (25–64) population of the EU with a tertiary level of education knew at least one foreign language. This percentage is on constant increase since the first EU adult education survey in 2007. Detailed statistical data are available at https://ec.europa.eu/eurostat/statistics-explained/index.php/Foreign_language_skills_statistics#Analysis_of_those_knowing_one_or_more_foreign_languages (accessed on January 30th, 2019).

subtitling is a constrained activity (see above), certain fragments of the original dialogue may be considered redundant in the general polysemiotic context and not included in the subtitles. From a theoretical perspective, the decision what to leave out is rooted in discourse analysis and pragmatics. Redundancy in audio-visual translation can be studied within the framework of Relevance Theory (see chapters three and four), but is also connected to central concepts in pragmatics, namely implicature and presupposition.

Elements in adjacency pairs (cf. Sacks et al. 1974), e.g. offer – acceptance/rejection, greeting – greeting, question – answer, tend to be left out (cf. also Tomaszkiewicz (2006:129)). Furthermore, indicators of linguistic politeness may be omitted, as well as hesitations, false starts, repetitions, linking words etc. (for a detailed discussion, see e.g. Belczyk (2007) or Karamitroglou (2000)).

To give an example, in *Hostage*, Bruce Willis' character is a police officer; he is on the phone with a small boy held hostage by thugs at his own house. In their conversation, the cop is trying to keep the boy calm by talking incessantly, often repeating his own words. The redundancy is not rendered in the Polish subtitles:

> ST: Shh, keep your voice down, buddy. Keep your voice down, remember?
> TT: Pamiętasz, miałeś mówić szeptem. (lit. *Remember, you were supposed to whisper*)
> ST: Tell me, do you like to play video games? (Yeah.) What kind of games do you play?
> TT: Lubisz gry wideo? Tak? A jakie? (lit. *Do you like video games? Yes? What kind?*)

The extent to which such practices detract from the intended effect and constitute instances of translational loss can be determined through reception studies. Wherever some of the information conveyed via the aural-verbal channel is also accessible via either of the visual channels (see the discussion on semiotics above), omission is arguably not detrimental to the audience's overall experience. Practising subtitlers seem to be in agreement as to which parts of the original dialogue can be safely left out in the translation, but the first example in this section shows that certain ostensibly redundant elements may be translated. However, in most cases such translational behaviour is idiosyncratic (to use Toury's terminology, see chapter three), and does not typically qualify as an error.

On a side note: creative uses of subtitles

Subtitles are almost as old as film itself. The first film to be subtitled for release in the US was the German musical *Zwei Herzen im Dreiviertel-Takt* in 1930 (Weinberg 1985). Viewers in countries that use subtitling have become well-acquainted with them, while audiences in non-subtitling areas are at least fully aware of their existence. It is no wonder, then, that captions have been used by filmmakers for

humorous effects or to add to a story on top of their primary function to provide translations.

A rather peculiar use of interlingual subtitling is for alien languages in sci-fi movies, nonexistent tongues invented to add credibility to the story, a notable example being Klingon. In order to make sense of the language that nobody in the audience would otherwise understand (perhaps with the exception of Klingon, which due to the immense popularity of the *Star Trek* saga can now boast a number of speakers), burnt-in English captions are used. For example, Huttese (the language spoken by Jabba the Hutt in *Star Wars*) is subtitled into English. A similar trick is used in the cartoon *Drawn Together*, where a character speaks "Japorean", subtitled into English. A variation of this practice, used for humorous effect, is observable in *Scary Movie 4*, where characters pretend to speak Japanese; the gibberish, made up mostly of Japanese proper names, is rendered into English as a real conversation. In contrast, when a fictional language is used in a different semiotic channel, such as, for example, Tolkien's Sindarin and Khuzdul in the lyrics to the musical score in Peter Jackson's *The Lord of the Rings*, no translation is provided.

It is also common to subtitle slang or heavily accented utterances into standard language. Guy Ritchie's *Lock, Stock and Two Smoking Barrels* contains a scene in cockney rhyming slang subtitled into English. Díaz Cintas and Remael (2007:17) refer to the example of the strong Scottish accents in *Trainspotting*, subtitled for the American audience.

In the BBC comedy show *Dead Ringers*, a BBC journalist is interviewing terrorists in Iraq. The terrorist spokesman speaks decent English, but his manifesto is subtitled, which he is outraged to "see". To add insult to injury, a fellow terrorist's utterance does not get subtitled, which exacerbates the first speaker's outrage, thereby creating an intentional humorous effect. The idea of film characters being able to see subtitles has been exploited on several other occasions (e.g. in *Crank*, directed by Mark Neveldine and Brian Taylor, or in Carl Reiner's *Fatal Instinct*).

Movie characters have been known not only to see subtitles, but also to exercise control over them. In Reiner's *The Man with Two Brains* a police officer has the power to turn off subtitles, while the Beatles use them as a weapon in combat in *Yellow Submarine*.

The opening credits of *Monty Python and the Holy Grail* come with quasi-Swedish subtitles (English made to look Swedish), which in fact comprise an advertisement of Sweden as a tourist location. Subsequently, the Swedish subtitler is "sacked", which the audience learn about from an intertitle.

In Academy Award-winning *Annie Hall*, Woody Allen deployed intralingual (English) subtitles to indicate what the characters are thinking. In the conversation between his own character and that of Diane Keaton, the interlocutors' thoughts are written as burnt-in captions. This idea has later been recycled (e.g. a horse's thoughts in Mel Brooks' *Robin Hood: Men in Tights*).

Some of the examples above are mere oddities with little or no relevance to the audiovisual translation researcher. However, even these testify to the status of subtitling as a well-established film-making technique. The other instances of creative subtitles lend themselves to research. From a technical perspective, studies on the positioning of interlingual subtitles that could potentially interfere with burnt-in captions are desirable. The ethical question of when to translate and when not to translate is also worthy of attention; for example, is the introduction of source-language subtitles to utterances in a foreign language critical to understanding these utterances and by extension the given scene? Finally, the humorous effect of creative subtitles and its retention in translation may be a fascinating area of research.

Conclusions

This brief chapter has addressed a range of issues: the deficient nature of audiovisual translation and the criteria upon which quality is assessed; audiovisual texts as complex, polysemiotic constructs; and the role of the audiovisual translator as well as the concept of creativity, both in translation and in film-making. There are instances of audiovisual transfer (such as the examples of domestication in the discussion on invisibility above) that stretch the limits of translation and beg the question whether audiovisual transfer fits in the generally accepted understanding of the concept.

This book promotes the notion of audiovisual translation as a peculiar mode of translation. It cannot possibly be subsumed under either specialised or literary translation, though it shares certain characteristics with both. Basic translational paradigms (equivalence, purpose or *skopos*, description and norm, and culture) apply to translating audiovisual content, but often take on new forms or carry different implications. The concept of (source and target) text is revised in audiovisual translation; consequently, text-type-oriented theories of translation are at best only partially applicable to audiovisual transfer. Assuming that audiovisual translation is appropriate nomenclature (see the conceptual framework in chapter one), it certainly goes beyond prototypical translation, therefore the narrow, traditional understanding of the concept is discouraged here. Audiovisual research is an excellent opportunity to study translation in its broadest

sense, and to further examine the similarities it shares with localisation (cf. the confusion between translation and localisation described by Hatim and Munday (2004:113).) The following chapter will begin with a revision of patterns, models and concepts in translation research and their potential for specific investigations into audiovisual transfer. Popular areas of audiovisual translation studies will also be subsequently discussed.

Chapter Three
Within and Outside Translational Paradigms – Researching Audiovisual Translation

Translation – between art and science, across disciplines

The vexing question of translation being either art or science is visible in the choice of research methods in Translation Studies. Gile (2005) makes a distinction between the empirical science paradigm (ESP), adopted by scholars with backgrounds in empirical disciplines, like psychology or neurophysiology, and the liberal arts paradigm (LAP), used by humanities scholars. The former demands research rigour, systematicity and explicitness, and the prohibition of unfounded results. The latter allows authors to make claims based on intuition, without specifying the exact methods used to arrive at conclusions, often without using all available and relevant data. However, Gile does not explore the two paradigms in detail.

Van Peer et al. (2007:6) debunk the common opinion that scientific methods cannot be used in the humanities, as they cannot deal with issues of meaning (incidentally, this concept has a paramount position in translation studies). The present work follows this assumption. There is definitely a place for empirical research methods in the humanities and in translation studies, despite – or perhaps because of – the specific position that translation itself occupies in the humanities.

Traditionally, translation researchers have employed both qualitative and quantitative methods. Aside from the many advantages of quantitative research, such as objectivity, the main flaw is the apparent incompatibility of mathematical methods to the humanities. Bertrand and Hughes (2005:91) note that "human behaviour [...] does not reduce easily to numbers". However, corpus-based (quantitative) and discourse-based (qualitative) research manages to co-exist in translation studies, both strands providing answers to relevant questions about the nature of translation.

It must be noted, though, that research in translation (especially research in audiovisual translation) is incomplete if done solely within a linguistic, cultural or other such framework; interdisciplinarity is a key notion in translation studies. As Harvey (2000:466) suggests, the correct methodology for translation research

"neither prioritizes broad concerns with power, ideology and patronage to the detriment of the need to examine representative examples of text, nor concerns itself with

detailed text-linguistic analysis while making do with sketchy and generalized notions of context".

Interdisciplinarity is en vogue in today's research, not only in translation studies. Some scholars go even further. Dogan and Pahre (1990) in their discussion on the hybridisation of social sciences, as well as Good and Still (1992) in their introduction of the concept of mutualism, argue that contemporary science is holistic, even eclectic; ideas permeate, inspire and influence one another, and the very concept of discipline becomes obsolete (see also Budzyńska et al. 2012). In her influential textbook, Klein (1990) introduces the concept of transdisciplinarity, thereby dismissing the notion of discipline altogether.

Christina Schäffner offers the following summary of the status of translation studies as an interdiscipline:

> The recognition of the complexity of the phenomenon of translation means that it is widely accepted nowadays that TS is an independent discipline in its own right (and not a subdiscipline of applied linguistics, or of comparative literature, as often argued in the past). It is a discipline, however, which makes use of insights, concepts, and methods from various other disciplines. A related consequence of the expansion of the questions being addressed in the field of TS is that the borderlines with neighbouring disciplines are becoming blurred and the object of study itself, translation, is being borrowed for other disciplines.
>
> Schäffner 2003:86.

We are thus presented with an image of translation studies as a dynamic, fuzzy "supra-domain". Translation studies describes a complex notion, and its scope must therefore be broad and should continue to broaden as the notion of translation evolves. By extension, research within translation studies cannot possibly be confined to a narrow range of methods, lest it should be incomplete and therefore unreliable.

In order to provide an appropriate background to the ensuing methodological discussion, let us present three types of border crossing between disciplines, as envisaged by Arthur W. Still (cited in Good and Roberts 1993:6).

According to Still, multidisciplinarity consists of specialists from different disciplines attaching themselves to a common project, but using different methodologies that are typical of the domains that they represent. Interdisciplinarity is defined as a state whereby expertise in more than one discipline is required to achieve a common goal. Here, new methodologies are required, as a result of combining methods from different disciplines. Finally, cross-disciplinarity refers to transgressing the boundaries of one's own discipline, and searching for

solutions elsewhere. In such cases, existing methodologies evolve, adopting ideas from other disciplines (compare Budzyńska et al. 2012:152).

It appears that the concomitance of the three types of border crossing, despite their heterogeneous and dynamic nature, may foster the scientific and scholarly development of audiovisual translation. However, before embarking on a discussion of audiovisual translation research, it is necessary to provide an outline of research models, methods and tools applicable to translation in general.

Research models in translation studies

The well-known triad of translation models was originally presented by Williams and Chesterman (2002). The authors distinguish between comparative, process and causal models. The basis for comparative models is the contrastive analysis of two language systems, such as French and English in the case of Vinay and Darbelnet's seminal work (1958/1995). Such models compare and contrast the source and target text, parallel texts in two languages, or translations as opposed to non-translations. Most comparative models belong to early phases of translation studies (e.g. Catford 1965). Process models investigate the particular stages of the translation process. The key notions for such models are decision-making (cf. Levý 1967 and 2011) and the translator's workplace or workstation (cf. Melby 1982). In contemporary translation practice, the process of translation is inextricably linked with IT applications, notably computer assisted translation tools. A causal model is allegedly superior to the former two types, being the only one that can incorporate all the four types of scientific hypotheses, viz. interpretive, descriptive, explanatory and predictive (Chesterman 2000; Williams and Chesterman 2002). Causal models, as the name suggests, investigate the causes and effects of translations. Dynamic equivalence (Nida 1964), *Skopostheorie* (Reiss and Vermeer 1984)*,* the application of Relevance Theory to translation (Gutt 2000) and the normative approach (Toury 1995) are some of the most prominent paragons of causal models.

All of the three basic models have, in one way or another, been applied to audiovisual translation research. Comparing and contrasting particular language systems may do little to create a solid theoretical foundation of audiovisual translation studies, but many audiovisual translation researchers set out to work on case studies between English, whose role in film is indubitable, and their national languages. Rendering forms of address, taboo language, or culture-specific items, all of which are discussed later on, depends to a large extent on which languages are at work. The technicalities of the audiovisual translation process have interested audiovisual translation researches from the very beginning. In fact,

audiovisual translation research is just as industry-oriented as it is academy-oriented. While translation conferences tend to be the preserve of academia, audiovisual translation conferences invariably attract freelance subtitlers, subtitling software designers, audiodescribers, members of associations and other professionals. Finally, as indicated below, causal models like Gutt's (2000) or Toury's (1995) tend to directly influence many a film translation researcher.

The following sections will review some of the main areas of interest in translation as well as models and tools thereof. Due to the scope of this work, the discussion will be limited to those of particular relevance to audiovisual translation research, viz. norms, translation quality and the translation process, all from a Descriptive Translation Studies standpoint. Subsequently, Action Research will be presented as a collection of methodologies used in social sciences, but attracting more and more (audiovisual) translation researchers.

Norms in general and in translation studies

When in the late 1980s Mary Snell-Hornby was working on what later became one of the most widely quoted coursebooks on translation, two schools of thought dominated the emerging discipline of translation studies, as evidenced in her work (Snell-Hornby 1995:14). The linguistic side of translation was researched under the tenure of *Übersetzungswissenschaft*, represented in Germany by the Leipzig school and later by Koller, Reiss and Wilss (cf. Gentzler 1993, Munday 2001); *Skopostheorie* was one framework that lay the foundations of modern translation studies. Literary translation was the focal point of research within Descriptive Translation Studies (Holmes 1972/1988). Despite the literary bias of Descriptive Translation Studies, it has developed into a fairly universal framework and has greatly influenced contemporary translation research. Díaz-Cintas (2004) discusses its application to audiovisual translation and concludes that in this particular genre a smattering of prescriptivity is unavoidable (see also chapter four for a more detailed discussion).

Descriptive Translation Studies places translators' behaviour in the context of specific social and ideological constraints; in other words, it is governed by norms. In Bartsch's definition, norms are "the social reality of correctness notions" (Bartsch 1987:12); that is to say, the shared knowledge of what is deemed correct or appropriate behaviour in a community or society. Translation is a social activity, and translations are done by people for people (machine translation taken out of the equation). However, the translation of certain texts is governed not only by norms in a sociological sense of the term, but also by industry standards, which impose strict regulations concerning the use of terminology, layout, syntax, etc.

The two best known approaches to norms in translation studies remain those of Gideon Toury (1995) and Andrew Chesterman (1997). Toury positioned his model in the Descriptive Translation Studies framework. His concept of norms, defined as "performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension" (Toury 1995:55), is already well-established in translation studies. This definition suggests a concept set in a particular context, broad enough to cover both social conventions at a higher level, as well as individual translation commissions at a lower one. For Toury, norms, while forming a graded continuum in themselves (some almost rule-like, others nearly idiosyncratic), are weaker than absolute rules (or decrees) and stronger than subjective idiosyncrasies. This classification of translational constraints means that the translator is guided through the decision-making process by a set of more or less binding regulations, some of which s/he must abide by, while being at liberty to consider or ignore others. The categorisation proposed by Toury, including initial, preliminary and operational norms, helps explain what factors are at play at which point of the translation process. The initial norm determines whether a translation is adequate (i.e. adheres to source norms) or acceptable (i.e. adheres to target norms). This is of course parallel to the strategy chosen prior to commencing the translation process, that is whether to foreignise or domesticate. Preliminary norms concern general translation policy (i.e. what to translate) and directness of translation. Operational norms govern the decisions taken during the actual process of translation. This framework is universal enough to apply to practically any act of translation, though proponents of Descriptive Translation Studies were interested primarily in translating literature. However, some decisions within a particular translation commission may be taken by the commissioner or the middleman (the translation agency) rather than the actual translator.

Chesterman's model appears to be more successful at distinguishing between target audience expectations (expectancy norms) and tricks of the trade (professional norms). The former "are established by the expectations of readers of a translation" (Chesterman 1997:64). The latter are subdivided into the accountability norm (which is ethical and deals with professional standards of integrity), the communication norm (which is social and dictates that the translator should ensure maximum communication between the parties), and the relation norm (which is linguistic and observes the relation between the original and the target text). Chesterman notes that both expectancy and professional norms may be validated by a norm authority. In practice, documents such as FIT's translator's

charter[40] regulate the behaviour of translation professionals by specifying their rights and obligations.

The impact of the normative framework has been such that norms have been suggested as an alternative to one of the most prominent paradigms of translation studies, namely equivalence (Schäffner 1999:32).

Toury's initial norm and the distinction between adequacy and acceptability are connected with what followers of Descriptive Translation Studies propose in answer to an ongoing dilemma in translation studies, viz. the issue of translation quality. The following section discusses assessing translations from a theoretical standpoint.

Translation quality assessment in descriptive translation studies

Evaluating translations is not only a popular topic in translation studies, but also an undertaking that preoccupies clients, commissioners, translators, men of letters, poets, journalists, etc. Historically, early thoughts undermining the very possibility of translation hinged on the presumption that translations could never match originals in terms of quality (see e.g. Steiner 1975). The popular metaphors that paint the picture of translation as being by nature inferior to the real thing (see the introductory section in chapter two) reinforce the general belief that a good translation is a tall order indeed. Naturally, criteria for assessing translation quality vary greatly. Translating literature aims at providing the target audience with an aesthetic experience parallel to that of the original. Translating specialised texts typically involves rendering a professional service, and subscribing to precise standards of quality, written or otherwise, set up by the commissioner, the middleman (a translation agency) or by an outer body (an association). In this respect, audiovisual translation has something in common both with literary and specialised translation. On the one hand, films are artistic creations, not infrequently adaptations of literary works; on the other, subtitling is governed by precise rules – technicalities of the software, constraints imposed by film studios, good practice, etc.

House (1977) lists three main approaches to translation quality assessment, viz. impressionistic, response-based and text-based.

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40 The charter was approved by the International Federation of Translators in 1963 and amended in 1994. The full text is available on FIT's website (fit-ift.org) and in a range of guidebooks for practising translators.

Impressionistic approaches are anecdotal and subjective. In practice, they boil down to judgements on the translation doing justice to the original or the tone of the original being lost in the translation. In those approaches, faithfulness to the original and naturalness of expression are among the key criteria. Clearly, these tend to be confusing; Theodore Savory's well-known set of mutually exclusive requirements for a good translation (Savory 1957) is a paragon of how deficient impressionistic approaches are in the actual practice of assessment.

Response-based behaviouristic approaches hinge on the principle of equivalent effect (Nida 1964:159). Out of the three criteria suggested by House (1977), general efficiency of the communication process can be traced back to Jiří Levý's Minimax principle (maximal reception with minimal effort; Levý 1967), which in turn influenced Relevance Theory and its subsequent application to translation (Sperber and Wilson 1986; Gutt 2000). The other two criteria are comprehension of intent (also extensively covered by Relevance Theory in its discussion of ostensive-inferential communication) and equivalence of response (see the above-mentioned contribution by Nida). Translation quality seems easier to verify by means of behaviouristic approaches than impressionistic ones. Tests of recipients' reactions to translations can be administered; if done properly, they can have some statistical value.

Text (and discourse) oriented approaches look at translation as part of the target language literary and cultural system. The original tends to be of subordinate importance, though it is also possible to compare and contrast (the linguistic features of) the source and target texts. House's model (1977) makes use of the concept of register, made up of field, mode and tenor (Halliday 1985) for such comparisons.

Having looked into the ways to describe translations as products, let us briefly concentrate on a tool used to gauge the translation process.

Think-aloud protocols

Empirical research in translation studies is by nature product-oriented; translations are scrutinised for the purpose of quality assessment, comparison with the source text or other translations, or merely error analysis. However, interest in the process of translating has spurred discussions on what goes on in the translator's mind, while advancement in psychological and psycholinguistic methods has made this investigation possible. Studies performed by Krings (1986) and Lörscher (1996), for example, yielded a range of strategies[41] used by trainees to

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41 We are using this term here after Lörscher (1991:76). However, a more fitting name would be technique or procedure (cf. Newmark, 1988:81 and elsewhere).

resolve problems in translating texts; this was done by getting the subjects to "think aloud" as they were translating (hence the name).

Based on introspective methods from psychology, think-aloud protocol experiments enjoyed considerable popularity, but also received their share of criticism (see Kussmaul and Tirkkonen-Condit 1995). The main drawbacks are that monologue protocols appear unnatural, subjects deep in their thoughts tend to stop verbalising what they are doing, and cognitive non-verbal processes may be difficult to verbalise.

Dialogue protocols have been proposed to solve this dilemma. When talking in pairs, subjects take it as more natural to comment on their actions and express themselves more clearly and lucidly (House, cited in Kussmaul and Tirkkonen-Condit 1995:180). However, this method is not foolproof either and much depends on the choice of subjects and translation brief. Two trainee translators, when assigned the same task, may develop a spirit of rivalry; conversely, one of them may choose to hold back his or her decisions for reasons of politeness. Additionally, as Kussmaul notes, "one case is after all only one case and, one may add, a few cases are only a few" (Kussmaul 1995:12). Thus the statistical validity of both monologue and dialogue protocols is questionable.

On balance, think-aloud protocols constitute a valuable tool, as long as the goal and scope of the research are clearly delineated. The choice of subjects and the translation brief are critical to the success of a think-aloud experiment. This brings us back to interdisciplinarity as a characteristic of translation studies, a feature that can be both an asset and an obstacle. Think-aloud protocols have their roots in psychology, so it is recommended for a translation researcher using this tool to have at least some basic knowledge of that subject. Techniques and methods from a variety of disciplines permeate translation studies, a domain that is still taught as part of language studies. The translation researcher, more often than not, has a background in linguistics, which is certainly helpful, but increasingly insufficient. The next section describes a research process that is finding its way into translation studies, but is rooted in social sciences.

Action Research

Action Research has been a powerful tool in education for decades, and appeared in academic literature as early as the 1980's (Ebbutt 1985; Elliot 1991; Kelly 1985; McNiff 1988; Nunan 1993). Sociological in nature, it may even be presented as somewhat ideological.

Reason and Bradbury (2001:1) characterise it as

"a participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview which we believe is emerging at this historical moment".

The aim behind Action Research, as Reason and Bradbury (2001:1) understand it, is

"to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities".

Lincoln and Guba (2000) describe Action Research as one of five research frameworks, along with positivism, post-positivism, critical theory and constructivism, each with its own ontology, epistemology and methodology. Thus Action Research is to be seen as a collection of tools, which is an asset rather than a hindrance. It is versatile enough for various applications. In her discussion on decision-making in the translation process, Piotrowska (2007) views the origin of Action Research in a trend in the social sciences that derives from economics, specifically human resources management. This trend advocates social interaction.

As the name suggests, Action Research concentrates on acting (in order to change the current state of affairs) and researching (to understand the problems involved). Action Research is frequently described as participative[42] and cyclic (Cravo and Neves 2007). Active participation on the part of research subjects is key (Bertrand and Hughes 2005:18), while problem-solving is not linear, but repetitive. Often the conclusions of Action Research involve (or may even be limited to) future policy. Research in action is an ongoing process, whereby the researcher working on a particular issue frequently encounters new issues to research and solve. Thus it follows some scientists' line of reasoning that science is not about giving answers, but rather asking the right questions. This spiral of revisions and constant development appears necessary in an area as dynamic and varied as audiovisual translation.

Action Research has very practical implications. As Hatim (2001:7) notes, "translation studies is seeking to promote the stance that research is not only something to be done to or on practitioners, but is also something done by

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42 Some researches (Bertrand and Hughes 2005; Wadsworth 1998) attach this adjective to the name of the methodological approach, referring to Participative Action Research (capitalised or in lower case).

practitioners". Indeed, the routes of theoreticians and practitioners of translation tend to fork only too often, or even run parallel from the very start.

According to Piotrowska (2007:152–154), the following may be detrimental to a successful research endeavour in action:

- insufficient rigour of the research procedure
- copious amounts of documentation
- lack of subjectivity on the part of the researcher
- lack of uniqueness of the research
- lack of focus on innovativeness

It seems that the first issue is typical for Action Research in a teaching context; a teacher-researcher tends not to follow standard research procedures (Piotrowska 2007:152). The second reservation applies to any research in action, regardless of the context, but it appears to be less relevant if the researcher is a professional, especially one working as part of a team. The same is true of the third obstacle, which can be avoided if the primary aim of the research is other than self-development. The uniqueness factor is the main paradox of Action Research; on the one hand, its versatility makes it a tool for wide use, and on the other, a particular research project describes a unique problem (Cohen and Manion 1980:216).

The models and tools presented in the preceding four sections have all been applied to audiovisual translation studies, more or less extensively. Before the applications are scrutinised, though, let us comment on the characteristics and scope of audiovisual translation research in general.

Research within audiovisual translation – theoretical framework

The traditional research method for the humanities – viz. hermeneutics, the science of interpretation – is typically contrasted with positivist methods based on empirical observation in the hard sciences (Williams and Chesterman 2002:58). Conceptual research, aimed at defining and clarifying concepts, relating them to larger systems, and interpreting and reinterpreting ideas, is relevant and valid, but the real value lies in empirical research, whether observational or experimental (e.g. case studies or corpus studies).

Traditional, text-based descriptive translation methods can only assist in creating research models for audiovisual translation, but their limitations prevent them from being fully adaptable to audiovisual translation. Remael (2010:17) reminds us that "the frameworks within which much AVT research has been and is being conducted are those of DTS, Polysystem Theory, and, more recently,

Functionalist TS". However, to take the example of the well-known Descriptive Translation Studies methodology put forward by Lambert and Van Gorp (1985), consisting of preliminary data (on title, metatexts, translation strategies), macro-level data (text division, titles, presentation of sections) micro-level data (selection of words, structures) and systemic context data (including opposition between macro- and micro-levels, as well as intertextual and intersystemic relations), this methodology, though comprehensive, would be insufficient in audiovisual translation research due to the specificity of the audiovisual text. The data that is transmitted through the other semiotic channels of communication must be taken into account. Zabalbeascoa (2010) refers to writing as "defective" constrained communication, unlike the interactive audiovisual communication, which can convey speech and paralinguistic and nonverbal features.

Zabalbeascoa (2010:36) also puts forward two types of audiovisual translation study. The first involves "the testing, questioning and development of general theories" in order to learn more about translation and communication. The other consists of applying general theories of translation to audiovisual transfer, combined with descriptive and case studies, thus studying the specific nature of audiovisual transfer. While the latter appears to be the more common approach, he opines that "audiovisual and multimodal translation studies should shake off their marginal theoretical status and aspire to influence the general theory from their status as partial studies, not marginal ones".

General translation studies can benefit from audiovisual translation in four ways:

- it points to the variability of factors involved in translation,
- it provides a greater awareness of the verbal/nonverbal semiotics of human communication and interaction,
- it can provide explanations on how to deal with problems that are more frequently found in audiovisual translation, but which also exist in other modes of translation (e.g. an audiovisual translator is ill advised to use the technique of compensation in the case of translating sitcoms, as the recorded audience laughter clearly indicates which elements of the original dialogue are considered funny (nonverbal humour is taken out of the equation here)),
- audiovisual translation studies take us "beyond traditional proposals of translation techniques" (Zabalbeascoa 2010:36), thus helping us to open up a wider range of possible target-text solutions in approaching source-text and equivalence problems from a different angle (see classifications of audiovisual translation techniques in Gottlieb (1992) and Bogucki (2004)).

Gambier (2006) notes that research within audiovisual translation is too focused on isolated descriptions of professional routines, and process and output quality, to the detriment of decision-making: "Why, for instance, are advertisements very often dubbed, even in a so-called subtitling country? Who defines the translation policy in TV broadcasting companies and, in particular, who allocates money for translating?" (Gambier 2006:2). Let us explore the topics and paradigms that have so far constituted the foci of audiovisual translation studies, to investigate whether any generalisations or possibly speculations on future developments can be made.

Areas of audiovisual translation research

This section will concentrate on translation issues discussed in audiovisual contexts. Díaz-Cintas and Remael (2007) include the following among the potentially thorny areas: linguistic variation, marked speech (style, register, dialects, sociolets, idiolects), emotionally charged language (e.g. taboo), and culture-bound terms and humour. However, since the publication of their work, audiovisual translation research has also spread in other directions. The limitations of this work prohibit a comprehensive scrutiny of all translation problems under analysis within this complex and dynamic genre. Many studies are limited to a single language pair, a single type or mode of translation, or even a single corpus of audiovisual translations into a particular language for the purposes of a particular film or television studio. For that reason, emphasis will be placed on research whose findings are ideally universal (failing that, pertinent to the English-Polish language pair, irrespective of directionality), frequently discussed matters, or issues whose solutions may foster further development of the discipline in hand.

The selection of areas to be discussed is to a certain extent arbitrary. Quite importantly, it has to be noted that the dynamic nature of audiovisual translation studies means that the relative importance of research areas varies; what was central to film translation researchers a decade ago may have lost some of its significance, giving way to other relevant issues. Studies on subtitling performed in the 1990s emphasised the reductive nature of this mode of translation, offering quantitative research on how much is lost in subtitling (Gottlieb 1992; Kovačič 1998; de Linde and Kay 1999). It seems that the increasing sophistication of subtitling software on the one hand and the growing retention capabilities of the audience on the other have made the concern about subtitling loss somewhat peripheral. Therefore, subtitling constraints are more taken for granted in the present study than actually examined in detail.

The traditional dichotomy of process vs. product is applicable to audiovisual translation. While some studies examine the process of subtitling or audio description, and the use of available tools and the strategies and techniques deployed, others review the actual translations, their reception, functions etc. However, there is a growing body of research devoted to the professional practice of subtitling, dubbing and other forms of audiovisual transfer. The first of the ten proposed areas of audiovisual translation research discussed in this section is the perception of audiovisual translation as a professional activity.

It has to be noted that since the first edition of the present volume (2013), researchers' interest and involvement in these areas has evolved considerably, which is partially reflected in the structure and content of the subsequent sections as compared with the first edition and the second revised edition. On balance, there seems to be more focus on the practice of AVT, including the technology within, while – regrettably – there have been precious few novel approaches to systematising audiovisual translation strategies and techniques; also, after the initial surge in popularity, rendering humour in AVT seems to be scrutinised mostly by B.A/M.A. candidates rather than academics (of course, with a few notable exceptions). Importantly, research into media accessibility has progressed from a niche to a fully-fledged and well-documented area.

Audiovisual translation as a craft

According to a survey conducted by Anna Jankowska and Anna Celińska of STAW[43], the Polish association of audiovisual translators, while 65% of audiovisual translators have a degree in languages, only 6% have some form of translation education, and only 3% have been trained in audiovisual translation. 90% of audiovisual translators are based in Warsaw, while the remaining 10% work in Krakow. Half of the respondents were trained by their employer, and almost half (42%) received no training at all. The survey presents an image of a niche market, focused around the Polish capital, made up chiefly of talented people who learn the tricks of the trade by simply doing it (see also the section on teaching AVT below).

The audiovisual translation industries across the European Union appear to be similarly organised. Pavesi and Perego (2006:100) quote results of research in Italy indicating that "film translations are concentrated in the hands of a few people who have been responsible for a great amount of dubbed language to which Italian audiences have been exposed to daily." Between themselves, 4 out

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43   Source: presentation at Media for All, London, 29th June, 2011.

of the 83 audiovisual translators partaking in the survey had translated one third of the 3067 films scrutinised.

This fact ought not to be overlooked by audiovisual translation researchers. A small number of translators working on a large number of projects means that the translational choices visible in the target texts are of an idiosyncratic nature and may fail to reflect generic translation strategies and techniques. Beginner researchers working on diploma projects devoted to techniques of Polish dubbing are quick to make generalisations, forgetting that the dubbing versions in their corpus may well have been done by a single translator (compare the discussion on the translator's invisibility in chapter two).

Therefore, assuming a descriptive leaning in audiovisual translation studies (see above), it is necessary to ensure that translations reflect certain general patterns rather than merely the choices of a small group of individuals. Fortunately, researchers are aware of that and tend to look for regularities rather than idiosyncrasies.

Numerous projects have been devoted to standards in professional audiovisual translation, in particular subtitling and audio description. Arnáiz Uzquiza (2010) mentions the SUBSORDIG project, an objective of which was to establish a set of standards for subtitling for the deaf on digital television (see also Matamala et al. 2010:12). Some studies touch on standards (or lack thereof) in amateur subtitling, which is discussed in more detail below.

Made for fans by fans: audiovisual translation in an amateur environment

Wiki-translation (Cronin 2010), user-generated translation (O'Hagan 2009; also capitalised, as in Nornes 2007), collaborative or community translation (DePalma and Kelly 2008) and popularly amateur or fan translation are all terms used to describe a phenomenon whose theoretical and practical significance is rapidly soaring. For a variety of reasons, some of which will be delineated below, translations are now frequently done by amateurs, forming communities and sharing online tools (though the technique of crowdsourcing, frequently confused with community translation, falls beyond the scope of the present work).

There are several reasons why audiovisual material in particular is the target of amateur translators. The first is the notorious dissatisfaction of viewers with official translations, as expressed by Nornes (1999:17; see the discussion on quality in chapter two). Furthermore, official foreign versions may take a while to be released, and fans tend to indulge in a race of sorts, trying to be the first to produce a translation. The wide availability and relative simplicity of subtitling

freeware, as well as the enjoyment gained from working on favourite material, are conducive to a growing number of amateur audiovisual translations.

"User-Generated Translation" (Nornes 2007) is typically termed fansubbing (or fandubbing, if it is a case of revoicing rather than captioning). Traditionally, fansubbing is a term used for amateur subtitling versions of Japanese anime programmes (Díaz-Cintas and Muñoz Sánchez 2006:37). However, the meaning has now broadened to include any amateur subtitle translations.

Díaz-Cintas and Muñoz Sánchez (2006:47) list major differences between anime fansubs and professional subtitling. These include the use of different fonts and colours (the latter is common in professional subtitling for the deaf to distinguish between characters; see the section on accessibility in chapter one), as well as notes and glosses, longer subtitles (up to four lines), translating songs in a karaoke fashion (with a little ball bouncing along the lyrics), and translating the opening/closing credits. Generally, anime subtitles look bolder and more prominent than professional captions. Interestingly and despite what one may be led to believe, studies show that such techniques do not significantly detract viewers' attention; as Künzli and Ehrensberger-Dow (2011:197) remark, "movie watchers are able to process a larger amount of textual information without being distracted from the plot than is generally assumed."

With respect to the process rather than the product, apart from the use of freeware, the main distinction between amateur and professional subtitling is that the former tends to be produced on the basis of what the translator can hear rather than the actual transcript. This is standard in live subtitling, common in fansubbing (see Bogucki [2009] for an error analysis of Polish amateur subtitles), and can happen in professional subtitling, not infrequently leading to errors in comprehension. Tveit (2009:91) gives the example of one of Bill Clinton's speeches, whereby no manuscript was provided, leading to the subtitler mistaking "high-wage jobs" for "highway jobs".

The ethical and legal issues surrounding amateur subtitling are complicated. In 2007, the Polish police arrested nine people in connection with producing and uploading amateur subtitles, resulting in the shutting down of the popular Internet portal, napisy.org. This has resulted in a nationwide discussion on copyright and its interpretation. Incidentally, the discussion, sparked off by an open letter from the translators[44], attracted public attention to the issue of accessibility, practically nonexistent at that time in Poland. The authors of the letter argue that amateur subtitles, albeit constituting an infringement of copyright, are

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44   Available in Polish at http://kinomania.org/list.html, accessed on May 12th, 2012.

produced as a hobby rather than for moneymaking purposes and are beneficial to the hearing-impaired (who cannot follow voice-over translations) as well as to the visually-impaired (who can adjust the font size to their needs). The translators explain further that their work meets professional standards, that they provide translations of previously untranslated audiovisual material, and that they do not generally approve of computer piracy as such. Thus, although amateur subtitling of copyrighted content is illegal according to the letter of the law, its moral dimension is debatable.

In the case of anime fansubbing, this issue has been resolved differently. Díaz-Cintas and Muñoz Sánchez (2006:44) explain that

> "it has been implicitly acknowledged by fansubbers as well as by Japanese copyright holders that the free distribution of fansubs can have a very positive impact in the promotion of a given anime series in other countries."

This gentlemen's agreement explains why there have been practically no confrontations between translators and copyright holders. As a rule of thumb, once an anime programme has been licensed for commercial distribution in a particular country, its free distribution on the Internet is automatically terminated.

Fan translation has spread to the world of video games. Amateur localisation has become one of the tasks undertaken by so-called ROM-hackers, also spelled romhackers (Díaz Montón 2011; Muñoz Sánchez 2009). The very name is quite suggestive of the above-mentioned legal dilemma; "hacker" has distinctly negative connotations in the digital world. The computer term "ROM", short for "read-only memory", testifies to the close connection between video game localisation and information technology. The next section will embark on the computational aspects of audiovisual translation.

Technical issues in audiovisual translation

The role of technology in audiovisual transfer has permeated this volume. This is an area where academia meets industry and the notorious gap between translation theory and practice is (at least attempted to be) bridged. This is also where the dynamic development of audiovisual translation is at its most spectacular. Carroll (2004) observes that the process of subtitling some 20 years ago was quite incomparable to what it is like today. Translators worked from a script, writing subtitles by hand, often with no prior access to the film itself (not to mention the fact that at the time technology did not allow locating a particular frame as easily as it is possible now). They were not required to have any technical skills, as the spotting was done by technicians. Even the description of the subtitling process, which was accurate at the time of Carroll's publication (ibid), is now

obsolete. It can easily be argued that, by the same token, many observations contained in the present volume will no longer be valid in a couple of years. Already the adjustments in the subsequent editions of this book (2013, 2016, and 2019, respectively) are indicative of the technological headway in recent years and its implications for the process of AVT.

A notable application of modern technology to audiovisual translation research was the MUSA project, which was in operation between 2002 and 2004 and comprised a consortium of three European academic institutions and professional organisations, that is the BBC, Systran and Greece-based Lumiere Cosmos Communications. Its objectives included the merging of speech recognition, machine translation and natural language processing technologies to create "a multimodal multilingual system that converts audio streams into text transcriptions, generates subtitles from these transcriptions and then translates the subtitles in other languages"[45]. A competing project with British, Spanish and Czech partners was eTITLE, which was in operation between 2004 and 2006 and integrated the technologies of machine translation, speech recognition and text compression to assist in producing subtitling. The process of subtitling could thus be automatised or at least enhanced by means of either machine translation or translation memories (Melero et al. 2006).

As in automated translation in general, the concept of machine translation of subtitles has always seemed appealing to the industry. Armstrong et al. (2006) describe a pioneering experiment in example-based machine translation of subtitles and paratexts from English into German and Japanese.

The fear of machines taking over the jobs of humans seems to remain the preserve of science-fiction writers. Computers are created, programmed and maintained by skilled human engineers. HAMT (Human-Assisted Machine Translation) coexists with MAHT, creating a translation set-up where specialised translators take full responsibility for the end product, but employ computers for the more mundane aspects of their work, as machine translation engines have very limited functionality, unless pre-editing and post-editing is used (see Bogucki 2009 for a comprehensive discussion). Modern translation software producers highlight this symbiosis between humans and machines. SysMedia, the manufacturer of WinCAPS, advertise their flagship product as blending "the human skills of the subtitler and translator with state-of-the-art audiovisual analysis and speech processing"[46]. The rationale is identical to the logic behind

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45 http://sifnos.ilsp.gr/musa, accessed on February 2nd, 2012.
46 http://www.sysmedia.com/subtitling/offline_subtitling.asp, accessed on April 10th, 2012.

computer assisted translation tools. While the intelligent software checks the spelling, the timing, and consistency with client specifications and in accordance with technical constraints, the art of translation remains the responsibility of the human subtitler. Additional utilities make the subtitler's work easier, faster and better. For instance, Script Extractor does not only import film scripts, but can also parse them to extract dialogue, text and speaker cues, with minimal guidance from the human counterpart. This is another similarity between audiovisual software and translation memory programs. Both are much more than standalone tools for individual, menial jobs like checking textual segments for matching content or providing an interface for inputting subtitles. WinCAPS Compare, as the name suggests, compares the translated subtitles with the original file for consistency regarding, for example, italics, bold type, underlining, colour, etc., which proves to be especially useful in creating multiple language versions, both a blessing and a curse of today's DVD/BluRay releases. Again, similarly to computer assisted translation tools, professional subtitling software works with many file formats, including STL, PAC, 890, and a number of others.

Competing software includes Swift Create, EZTitles, Spot, Titlevision, and Isis, to name but a few. As is common in the digital world, programs used by professionals have their freeware equivalents. Fansubbers prefer Subtitle Workshop (Belczyk 2007), whose functionality includes compatibility with multiple file formats, video synchronisation, adjusting the subtitles to the number of frames per second etc. In the past, a now discontinued program called SubStation Alpha reigned supreme, the name now signifying only a subtitle file format (.ssa). Thus subtitles can easily be produced with freeware, after which other programs can be deployed to burn the captions. Novice subtitlers often ask why pay a premium for professional software, if subtitles are in fact little more than text files, obtainable with the help of many simple and cheap (or free) programs[47]. The answer lies in the demands of the market. By analogy, a computer is not absolutely essential to perform a translation – one could do that with paper and pen – but such a translation would only have the status of a linguistic exercise, rather than a fully-fledged marketable product of a language service rendered by a professional. Genuine subtitling software makes it possible to deliver consistent, complete, ready-to-use products. It does not require the subtitler to deploy several different tools for subtitling, spotting, burning, etc. Furthermore, as is again the

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47 See the discussion at: http://www.proz.com/forum/subtitling/206080-subtitling_soft ware_suggestions_needed.html (accessed on April 10th, 2012.).

case with computer assisted translation tools, some clients may require the use of a particular program.

Subtitling software, such as WinCAPS, is capable of providing the subtitler with timing assistance (to identify speech points and shot changes), displaying audio waveforms for subtitle spotting, assisting in text segmentation (automatically dividing the script into sensible subtitles), etc. Sophisticated subtitling software now works with pixels allowing for proportional lettering, so the number of characters per line ceases to be an issue (Díaz-Cintas and Remael 2007:99).

Advanced technology in interdisciplinary research – studying subtitle perception through eye-tracking data

Analysing the human visual mechanism through eye-tracking, sophisticated as it is, has been done for quite some time now (see, for example, the optical studies of L. A. Riggs in Riggs et al. 1954 or Riggs and Niehl 1960). However, it has only recently begun to make an impact on cognitive linguistics and psycholinguistics, while its application to translation is a matter of the past few years (see Perego and Ghia 2011). It is assumed (Just and Carpenter 1980) that studying eye movements can aid in understanding the cognitive processes within the human mind. The rationale behind implementing this technology in audiovisual translation is to supplement research into audience reception with that into audience perception, to gain a complete image of how viewers react to and benefit from the end product. Remael (2010:17) opines that "logging systems and eye-tracking offer new perspectives for quantitative research".

The two key concepts in audience perception are readability and legibility (Sanders and McCormick 1993:121). The former refers to ease of reading, that is the recognition of information content in words, sentences, paragraphs etc; the latter refers to the ability to identify characters or letters. Perego and Ghia (2011:178) note that legibility in the case of subtitling is "no longer an issue." However, it must be noted that technical errors, such as a subtitle superimposed on a burnt-in caption or insufficient contrast between the font colour and the background are still observable even in professional releases (for a catalogue of examples, see Belczyk 2007).

The general consensus among researchers into eye-tracking in subtitling appears to be that subtitles are read (or "consumed", see Perego and Ghia 2011:180), no matter what the viewer- or input-related variables are. The tendency to focus on subtitles is prevalent across all audiences, regardless of age, sex, possible hearing impairment and, interestingly, even familiarity with watching films with subtitles in general (d'Ydewalle and Gielen 1992).

Eye-tracking in subtitle perception research yields predictable results. Intensified processing effort results in increased visual activity. Shot changes across subtitles or captions referring to off-screen characters tend to result in increased re-reading of the subtitles. On the other hand, the use of high-frequency lexemes or repeated words leads to a decrease in the subtitle reading times (Perego and Ghia 2011:181). However, as regards subtitle layout, the findings of eye-tracking research seem to contradict those of traditional studies. Conventionally, researchers have suggested that in the case of two-line subtitles either the second line should be the longer (Lomheim 1999), or the lines should be of equal length, though the segmentation should be syntactically justified rather than randomised (Karamitroglou 1998). The eye-tracking experiment described by Perego and Ghia (2011:188) showed that viewers process both well-segmented and ill-segmented subtitles in the same way. More research needs to be done in this area, but if the findings are confirmed, it may turn out that intuitive predictions concerning reception in relation to subtitle segmentation are of limited relevance, as viewers do not really mind how the subtitles are segmented.

Research into eye-tracking in audiovisual translation has recently been performed in Poland as well. In 2010 the Warsaw-based AVT lab, working in cooperation with the Interdisciplinary Center for Applied Cognitive Studies and within the framework of the Digital Television for All project, carried out eye-tracking tests with a view to establishing subtitling for the deaf standards. Nine parameters were tested, viz. techniques for character identification (the use of colours, and speaker-dependent placement of the subtitle, namely the caption positioned near the speaker visible on screen), subtitling style, position (e.g. top or bottom), justification, describing emotions, sounds, using borders, and box and shadows. The results showed that the two techniques for character identification can be combined; there is little agreement as to subtitling style; viewers preferences are toward bottom-positioned and centered subtitles; no description of emotions is necessary; verbal description of sounds should be introduced, and the use of shadows is more effective than borders or boxes[48].

Eye-tracking is also being used to examine respeaking, so far with scant success (Romero-Fresco 2010:184). On balance, promising as this methodology may be, it does not yield itself to universal application. Korpal (2015) enumerates some of the more nagging methodological issues with eye-tracking, for instance the choice of equipment. Some eye-trackers are head-mounted, which understandably hampers the participant's head movements and can thus lead to

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48 See avt.ils.uw.edu.pl/en/okulografia for a complete report.

erroneous results. However, with technological headway as well as research progress, eye-tracking is inevitably earning a permanent position in (audiovisual) translation research, as there seem to be precious few other methodological options to examine the process of AVT.

Intertextuality

The notion of intertextuality was introduced in the 1960s in the works of the Paris literary group Tel Quel. In modern semiotics and translation studies, it has been researched since the 1980s (Kristeva 1980; Neubert 1980; de Beaugrande and Dressler 1981). However, the massive expansion of computer technology and the Internet has made text production, dissemination and access easier than ever. Intertextual references abound in texts of all types, genres and provenance, including audiovisual material. To give an example, number 12 on the American Film Institute's list of 100 most popular movie quotations[49], Colonel Kilgore's "I love the smell of napalm in the morning" from Francis Ford Coppola's *Apocalypse Now*, has, like many other interculturally recognised film quotes, been reiterated or adapted countless times. For instance, in Disney's *The Legend of Tarzan*, a character expresses his sentiment toward precious stones with this quotation, but substituting "diamonds" for "napalm". Coppola's classic has been released in a number of countries around the world[50], so the cult line has now its cult versions in a number of languages. Therefore, a translator of an audiovisual text where the line is used or adapted has to deploy the fixed equivalent technique; anything else than "Uwielbiam zapach (napalmu – or insert a suitable noun as appropriate) o poranku" would be a mistranslation in Polish. The Polish dubbing of the aforementioned Tarzan cartoon makes no mistake here. Interestingly, a well-known quotation may be used in a translation where the corresponding quote was *not* used in the original. To return to the *Apocalypse Now* example, the Polish dubbed version of *Open Season 2* contains the line "Uwielbiam zapach kłótni o poranku" (lit. "I love the smell of argument in the morning"), where no comparable line is spoken in the original. Also interestingly, the default audience of both animated productions, children and early adolescents, are not likely to be familiar with the original quote, as *Apocalypse Now* is an R-rated movie. However, it is often the case that famous movie lines become dissociated from their sources and live independent lives. Moreover, translations may enter the target language system and be used intertextually as if they were originals. The Polish translation of a

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49 http://www.afi.com/Docs/tvevents/pdf/quotes100.pdf, accessed on March 11th, 2012.
50 see http://www.imdb.com/title/tt0078788/releaseinfo for a list of the countries.

cult line from *Pulp Fiction* "I'm gonna go medieval on your ass" was used verbatim in a cult Polish comedy *Chłopaki nie płaczą*, made six years after Tarantino's award-winning masterpiece.

A related point is made in a recent study of animated movies dubbed into Spanish (López González 2015:21). Intertextual references in films aimed at children are frequent, though translators are well-advised to consider the fact that the target audience's world knowledge (and hence the relative ability to recognise and appreciate intertextual references) is limited.

Intertextual references are a common ploy in advertising, where associations play a significant role in communicating with the target audience. In a recent campaign, Heineken uses the slogan "Social networking since 1873". The slogan is untranslated on the Polish market, and this strategy is also used by Nokia ("Connecting people") and Guinness ("Guinness is good for you"). In this particular case, the reason behind using the original version is arguably intertextuality; the successful movie *The social network* was broadcast in Poland under the original title. The advertising translator (or adapter) has to be particularly sensitive to intertextual as well as cultural references, the latter being the focus of the next section.

Cultural barriers in film translation

Cultural untranslatability is pertinent in any kind of translation, including audiovisual. Pedersen (2005:2) introduces the notion of extralinguistic culture-bound reference that is

> "attempted by means of any culture-bound linguistic expression which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience."

In practice, this complex definition refers to realia, cultural items that are not part of the language. To render these, Pedersen proposes a taxonomy of strategies[51], arranged on a scale from the least to the greatest change, similar to Vinay and Darbelnet's seminal model (1958) and in line with Venuti's foreignisation/domestication dichotomy (1995). These are retention, official equivalent, direct translation, omission, specification, generalisation and substitution. Understandably, such strategies (techniques) would work in any type of translation.

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51 We use the author's terminology here, though a more suitable term would arguably be "techniques" or "procedures".

What makes the audiovisual translation context different is intersemiotic redundancy. In the event of information overlap among the four semiotic channels, a subtitler may deem it unnecessary to, for example, resort to specification by way of explanation, as the intended meaning may well be transparent to the audience. In *As Good as it Gets*, Helen Hunt's character notices an M.D. car in front of her house and fears that something has happened to her asthmatic son. In distress, she gasps "M.D.!". A subtitler, regardless practically of any target language, would be hard put to render the utterance in an equally economical fashion. The linguistic barrier in this case would be the possible lack of an acronym for "Doctor of Medicine" in the target language, the extralinguistic one being the licence plates lacking indication that the vehicle belongs to a medical practicioner. The intersemiotic redundancy of conveying the same information by means of three channels (the character speaking, the car in front of the house and the inscription on the licence plates) means that no lengthy explanation of the character's agitated behaviour is required; instead, a translation to the effect that the vehicle is a doctor's one should suffice in the context, the asthmatic son already being familiar to the audience (Pedersen 2005).

Ramière (2006) also proposes a range of techniques for overcoming cultural barriers in subtitling and dubbing, including transference, literal translation, explanation, cultural substitution, neutralisation and omission. She concludes, however, that taxonomies decontextualise by definition, and advocates a more pragmatic approach, highlighting the importance of context, including linguistic co-text, polysemiotic context, relevance of the culture-specific reference in the larger context of the film/diegesis, technical constraints, film genre, target audience, distribution context (e.g. paratexts) as well as general cultural context, i.e. the relationships between the source and target culture (Ramière 2006:160).

The preferred technique for the rendition of CSIs (culture-specific items (Aixelá 1996)) depends to a large extent on the overall strategy chosen for the translation of audiovisual material, on the mode of translation, and norms binding in the particular socio-cultural environment. As previously indicated (see the discussion on the translator's invisibility in chapter two), CSIs tend to be domesticated in Polish dubbing. Matielo and Espindola (2011) conducted qualitative and quantitative studies of two different Brazilian Portuguese versions of *Heroes*, concluding that both versions were heavily foreignised.

Language variety in audiovisual translation

Language variety, whether user-related (e.g. dialect) or use-related (e.g. register), often proves a thorny issue for an audiovisual translator due to the limited

resources available to provide acceptable renditions and the typical constraints on audiovisual transfer. In many cases, rendering language variety in audiovisual translation means entering the realm of untranslatability. Díaz-Cintas (2004a: 53) claims that "the problems of linguistic variation are practically irresolvable in subtitling." The ESIST subtitling code recommends that the rendition of register should be "appropriate and correspond to locution."[52] However, this guidance seems too superficial. The rather precise and detailed guidelines provided by Netflix[53] make no mention whatsoever of the preferred treatment of language varieties.

Vulgar language in translation seems to be a vastly underexplored area, perhaps because of the inhibitions that some researchers might have. It is worth studying, though, as there are several interesting factors at play. There are varying degrees of profanity and varying expectations regarding them on the part of both the source and the target audience. Rendering taboo language is to some extent controlled by the translation commissioners (film and television studios) and dependent on the mode of translation (a television version, even if broadcast late at night, is less likely to contain extremely harsh language than a DVD or BluRay disc, especially if the TV translation is in the form of dubbing or voice-over and could therefore be overheard by persons other than the intended audience, especially minors). Sometimes the interventions on the part of the TV stations are excessively prudent and become the subject of anecdotes. When *Big Lebowski*, a movie notorious for its profanity, was broadcast on American TV, the famous outrage scene featuring Walter Sobchak smashing a sports car with a crowbar was dubbed intralingually to get rid of the taboo words. The new dialogue sounds rather nonsensical, but the replacements for the vulgar words have to be phonetically similar, in view of the lip-sync constraint (see chapter two). Below is a transcript of the original dialogue and the softened version:

(Original) Sobchak: The little prick's stonewalling me. You see what happens, Larry? […] This is what happens when you fuck a stranger in the ass. […] This is what happens when you fuck a stranger in the ass. This is what happens, Larry.

(TV version) Sobchak: The little pencil's stonewalling me. You see what happens, Larry? […] This is what happens when you find a stranger in the Alps. […] This is what happens when you feed a stoner scrambled eggs. This is what happens, Larry.[54]

52   www.esist.org, accessed on August 27th, 2012.
53   https://partnerhelp.netflixstudios.com/hc/en-us/categories/202282037-SPECIFICA
     TIONS-GUIDES, accessed on January 31st, 2019.
54   Video excerpt available at http://www.youtube.com/watch?v=LCcKBcZzGdA, accessed
     on August 30th, 2012.

Translating language varieties has been extensively discussed in literature (Berezowski 1997; Bogucki 1997; Federici 2011; Steiner 1998). Research into rendering register or dialect is also becoming undertaken by audiovisual translation specialists. Pettit (2005) examines French dubbing and subtitling versions of a couple of English-language movies to see what happens to language register, style and tone. In conclusion, she explains that marked language tends to be translated in a more neutral fashion due to dubbing and subtitling constraints. However, compensation is frequently utilised; standard language is translated by means of colloquialisms in subtitles, while "through intonation, stress and volume, the voice of the dubbing actor can compensate, to a certain extent, for meaning which has been changed or lost." (Pettit 2005:62).

Munday (2008) examines the instances of camp talk in the film *Fresa y chocolate*, inevitably concluding that many linguistic indicators of gay identity, save perhaps for some terms of endearment, were lost in the film translation.

Language variety may also be utilised for humorous effects and, consequently, pose problems for audiovisual translators. In the BBC sitcom *'Allo 'Allo!*, characters supposedly speak four different languages, which is represented on screen by pronouncing English with a corresponding foreign accent; Delabastita (2010:197) offers a complete presentation of these. A notable example is Officer Crabtree, whose bad French is represented as nonsensical broken English. His pronunciation is even imitated in the title of some episodes (e.g. *Up the Crick without a Piddle* instead of "Up the creek without a paddle"). Naturally, the experience of this humorous element in translation varies as it not only depends on the translator's skill in rendering humour, but also on the mode of translation. In subtitling the original accents remain, and the foreignness is therefore transparent even to those whose English is very limited; in dubbing and voice-over, the accents need to be replicated by the given actor or voice talent. The Polish voice-over imitates Crabtree's pronunciation by distorting Polish words (his trademark greeting "Good moaning" comes out as "dziń dybry" instead of the standard "dzień dobry").

It must be said, though, that the rendition of humour in audiovisual material has been given ample attention in literature, and we shall therefore discuss it in a separate section.

Audiovisual transfer of humour

Translating humour has been the subject of many a dissertation and paper, based in particular on the influential textbook by Attardo (1994). The application of the said work to audiovisual transfer is of necessity somewhat limited, since Attardo

concentrates on the linguistic dimension of verbal humour, devoting little if any attention to other aspects; his Chomskyan labelling of humour as "competence" is indicative of his priorities. However, models of rendering humour in audiovisual translation (e.g. Asimakoulas 2004) frequently take Attardo's theory as a starting point. Attempts have also been made to taxonomise humorous elements in audiovisual material. Martínez-Sierra (2005) came up with the following eight categories: community and institution (realia), community sense of humour (elements considered humorous in certain communities), linguistic, visual, graphic (written message seen on screen), paralinguistic (narrative silence, prosodic features of voice, etc.), sound, and non-marked. This taxonomy was later adopted by Jankowska (2009).

In an earlier work, setting the foundation of humour research, Attardo and Raskin (1991) depart from a cognitive standpoint to arrive at a script-based theory of humour, whereby jokes are said to be based on the opposition or incongruity of scripts. Cognitive structures are internalised by the speaker and provide information on how the world is organised and how to act in it (see also Attardo 2002). It is to a large extent the cognitive dimension of humour that makes it particularly difficult to translate. Chiaro (2006:198) quotes the results of interviews conducted among Italian dubbing industry operators that show that VEH (Verbally Expressed Humour) turns out to be the single most challenging obstacle in translations for the screen.

A successful rendition of humour is instantly measurable. The principle of equivalent effect (Nida 1964:159) has been the cornerstone of translation quality assessment practically since the beginning of contemporary translation studies. By the same token, a felicitous rendition of a humorous passage evokes an effect comparable to that of the original, namely laughter. The (intended) humorous effect of a filmic message is proportionally very small in comparison to the effect of the entire polysemiotic audiovisual material on the audience. Naturally, wherever a successful translation is impossible (due to culture-specificity, applicable constraints, etc.), the technique of compensation may be employed. However, many audiovisual translators go to great lengths to render humour, flouting or disrespecting the rules of good practice. In *The Devil Wears Prada*, a movie about the ruthless world of fashion, many lines contain women's clothing sizes, the smaller the better (e.g "two became the new four and zero became the new two", "you bet your size six ass"). In the Polish version, European equivalents are used (34, 38 etc.), which is much less economical, but functionally much more appropriate in order to get the humour across.

Situational comedies (sitcoms) are an interesting case in point, as the humour is guided by the use of the laugh track (shows are taped in front of live audiences to record natural laughter). This has always been a controversial practice, but research at Dartmouth University indicates that prerecorded laughter encourages enjoyment.[55] The laugh track poses a challenge to the audiovisual translator, as achieving an equally humorous effect in translation may border on the impossible in some cases, while the recorded laughter clearly indicates the potentially funny scenes to the target audience.

Wordplay always poses difficulties for any translator, in particular in film translation, wherever the humorous effect depends on information transmitted through different semiotic channels. In *Blown Away* Jeff Bridges' character is having dinner with a woman and his date asks "How are your mussels?" to which he responds "Not bad" and flexes his arm muscle. In the Polish translation, the woman asks "Jak się czujesz?" ("How are you feeling?"). This translation is acceptable for a number of reasons. The Polish equivalent of mussels bears little phonetic similarity to the Polish equivalent of muscle ("małże" and "mięśnie", respectively), both are referred to visually (the dish is seen and so is the flexing), the woman's phatic query in Polish fits the situational context (Bridges' character has just done a tough job for the bomb squad in Boston) and, since the Polish version is voiced-over, it seems appropriate to change as little as possible compared to the original.

In episode 5 of *Blackadder Goes Forth*, the award-winning BBC sitcom about the lives of British soldiers in the trenches of World War I, Captain Edmund Blackadder (Rowan Atkinson), Lieutenant George Colthurst (Hugh Laurie) and Private Baldrick (Tony Robinson) try to amuse themselves by playing "I spy with my little eye"[56]. Since Baldrick is not particularly bright, he is finding the guessing difficult. The first object that George wants him to guess is a mug. He tries to give him a hint by murmuring the first letter, which Baldrick misinterprets as a sign of hesitation, and the resultant effect is a cacophony of "mmms".

The visually salient item in this scene is an actual mug, and any translation attempting to render the wordplay (or rather "sound-play") would therefore have to include a target language equivalent for a mug that would begin with the letter "m". The Polish voice-over translation is "mój kubek" (lit. "my mug").

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55 http://bodyodd.msnbc.msn.com/_news/2011/09/23/7906846-we-may-hate-laugh-tracks-but-they-work-studies-show, accessed on February 12th, 2012.

56 This scene is subsequently presented in a table with screenshots, but the following description appears inevitable to justify the audiovisual translator's choices and to fully explain the points made.

The wordplay continues when Blackadder spies something beginning with "T", to which Baldrick's response is "breakfast", as "it always begins with tea". Upon Blackadder's explanation that he means a letter, Baldrick observes that his breakfast never begins with a letter, since the postman does not come until later in the day. This part is easier to translate, as there are no visually salient items and the visual channel does not constitute a barrier to translating. In the Polish version, the letter is "G", whereby Baldrick explains that his breakfast "zaczyna się od jakiegoś g…" (this is euphemistic for "some shit"). When informed that Blackadder means a letter, Baldrick retorts that his breakfast never begins with a litre, as the drinking part comes later (in Polish the joke is based on homophony: "litera" vs. ungrammatical "litera" instead of "litra").

In the next round of the game, Blackadder suggests the letter "R", to which Baldrick proposes "aRmy". George explains which letter is meant by making a roaring sound, whereupon Baldrick comes up with "motorcycle", as it "starts with an rrrr".

In this case, the constraint limiting the audiovisual translator's choice is the roaring sound, which is clearly audible not only in the case of subtitling, but also voice-over. Had dubbing been used, though, the translation would have to consider the limitation too, as the actors' behaviour clearly indicates that onomatopoeic sounds are being made and that a motorcycle ride is being mimicked.

In the Polish voiceover version, the translator decided to preserve the letter "R", arguably because of the motorcycle scene. Thus the paradigm involved looking for a Polish word that began with "er" (this is the pronunciation of the isolated letter in Polish, like "ar" in English, hence Baldrick's confusion). The translator came up with "Ermitaż" (lit. "Hermitage"), which meets the criteria for rendering the wordplay, but hardly appears to be the first word that would have come to Baldrick's mind, quite unlike "army" (the State Hermitage Museum in Saint Petersburg – then Petrograd – was not as well known back in 1917 as it is now, and Tony Robinson's character in the sitcom is not an intellectual type by any stretch of the imagination).

Let us now look at the entire fragment in the form of screenshots and transcripts:
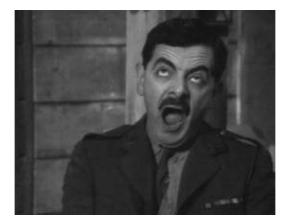
Fig. 3.1.

Action	Soundtrack	Voice-over	Translation
George, Baldrick and Blackadder are playing "I spy with my little eye".	I spy with my little eye something beginning with "M".	A ja widzę coś, co zaczyna się na literę "M".	And I see something which begins with the letter "M".

Fig. 3.2.

Action	Soundtrack	Voice-over	Translation
George prompts Baldrick to answer	Mmmm… (George and Baldrick in unison)		

Fig. 3.3.

Action	Soundtrack	Voice-over	Translation
Blackadder cuts in with the answer, annoyed.	Mug!	Mój kubek!	My mug!

Fig. 3.4.

Action	Soundtrack	Voice-over	Translation
It's Blackadder's turn now to ask.	I spy with my bored little eye something beginning with "T".	A ja widzę coś, co zaczyna się od "G".	And I see something which begins with "G".

Fig. 3.5.

Action	Soundtrack	Voice-over	Translation
Baldrick provides an answer.	Breakfast! My breakfast always begins with tea.	Śniadanie! Ja zawsze zaczynam śniadanie od jakiegoś gie.	Breakfast! I always start my breakfast with some sh…

Fig. 3.6.

Action	Soundtrack	Voice-over	Translation
Blackadder explains what he means.	Baldrick, when I say it begins with "T", I was talking about a letter.	Jak mówię, że zaczyna się od "G", to mówię o literze.	When I say that it begins with "G", I am talking about a letter.

Fig. 3.7.

Action	Soundtrack	Voice-over	Translation
Baldrick still doesn't understand what the game is about.	Nah, it never begins with a letter. The postman don't come till ten thirty.	No przecież nie zaczynam dnia od litra. Pijemy później.	Well, I don't begin my day with a litre. We drink later.

Fig. 3.8.

Action	Soundtrack	Voice-over	Translation
It's George's turn again.	I spy with my little eye something beginning with "R".	Widzę coś, co zaczyna się na "R".	I see something which begins with "R".

Fig. 3.9.

Action	Soundtrack	Voice-over	Translation
Baldrick is quick to provide an answer.	Army!	Ermitaż.	Hermitage.

Fig. 3.10.

Action	Soundtrack	Voice-over	Translation
Blackadder explains the misunderstanding imitating the "R" sound.	For God's sake, Baldrick, "army" starts with "A". He's after something that starts with an "R". Rrrrrr…	Ermitaż nie zaczyna się od "R", a od "E". On szuka czegoś, co zaczyna się od "R".	"Hermitage" doesn't start with an "R", but with "E". He's after something that begins with an "R".

Rendering humour by means of subtitling may also be technically constrained. A subtitle displayed at the wrong time may ruin a joke for the target audience if the punchline is readable before it is actually delivered by the actor, before the other characters in the scene react or before the laugh track (if applicable) is audible.

Audio describing humour involves other issues apart from those connected with subtitling. In the case of audio description, verbally expressed humour is accessible to the audience; it is the visually expressed humour that they need assistance with. This often proves to be very difficult, as demonstrated by Martínez Sierra (2010a). He investigates the audio described version of *I want Candy* to conclude that a significant portion of the visual jokes (37.6%) are undescribed. However, where the study is somewhat wanting is in the qualitative dimension, that is whether the remaining 62.4 per cent of visual jokes are described successfully. The author himself acknowledges that "reception studies could be conducted to put humorous AD material to the test and to evidence the degree to which such material remains humorous" (Martínez Sierra 2010a: 101).

Audiovisual translation strategies and techniques

One of the most prominent dichotomies of translation studies, foreignisation and domestication (see chapter two), has been revisited a number of times in discussions of audiovisual translation strategies (e.g. Ulrych 2000). The notion of abusive subtitling, an extreme example of foreignisation, has reverberated in literature since its conception (Nornes 1999). Proponents of abusive subtitles are extremely critical of traditional subtitling, which they label "corrupt", as it "domesticates all otherness while it pretends to bring the audience to an experience of the foreign" (Nornes 1999:18). A genuine experience of the foreign in audiovisual translation can only be achieved through abusive subtitling, rooted in experimental and amateur Japanese manga captions (fansubs, see the discussion on amateur translations in this chapter), where "the entire screen is used as the space for a colourful interplay between the foreign audiovisual material and its local reception" (Kapsaskis 2008:50).

As indicated in the section on invisibility in chapter two, the overtness of subtitling and the covertness of dubbing are both dictated by the mode of delivery, whereby dubbing replaces the original dialogue, while subtitling supplements it. The translation strategy, however, may to a certain extent be dictated by the mode of translation, but ultimately remains at the audiovisual translator's discretion. Kapsaskis (2008) investigates the tension between the native and the foreign in subtitling, discussing the defamiliarising effect of subtitles, which "call attention to the distance that separates viewers from foreign films" (Kapsaskis

2008:42). Subtitles are often foreignised, but the issue of directionality may have its impact on the chosen strategy. Fawcett (2003) opts for domestication in subtitling into English: "language and culture in film translation into English tend to be normalized into the target language and culture, or, more precisely, into American language and culture" (Fawcett 2003:161).

The proposed set of pan-European subtitling standards (Karamitroglou 1998) has received considerable attention among theoreticians and is a good starting point, but its practical application varies from one film studio in one country to another and the criteria influencing the standards (target audience expectations and processing capabilities, technical possibilities, and local conventions) have changed over the fifteen years since the inception of the model. Karamitroglou highlights the chief *skopos* of any subtitling assignment, that is "the aim to provide maximum appreciation and comprehension of the target film as a whole by maximising the legibility and readability of the inserted subtitled text." He then offers a thorough delineation of the spatial parameter and layout (including position on the screen, number of lines and characters per line, typeface and background colour), temporal parameter (duration, leading-in and lagging-out time), punctuation, segmentation, guidelines for omission, alteration of the syntax, rendition of dialect, taboo words, and culture-specific elements. The work has a strongly prescriptive bias, later assumed in publications by other authors who are in fact practicing subtitlers (see, for instance, Belczyk 2007). Approaches by subtitling theorists (see below) tend to be more descriptive, looking at what subtitlers do rather than telling them what they should do.

Below is a revised taxonomy of subtitling techniques, based on Bogucki (2004). As is the case with any taxonomy, some fuzziness between categories is observable and certain techniques are more prominent, while others are only used occasionally at best, and restricted to a narrow range of contexts. This classification is influenced by seminal approaches to translation procedures and techniques (Vinay and Darbelnet 1958; Newmark 1988) as well as known taxonomies of subtitling techniques (Gottlieb 1992) and discussions on reduction in subtitling (Karamitroglou 1998; Belczyk 2007). The notion of reduction lies at the core of most classifications of subtitling procedures. In this type of audiovisual translation, the decision-making process is a constant compromise between the prime purpose of any translation, that is enabling the comprehension of a message, and making sure that the translation fits the subtitling template, conforms to applicable constraints, and imposes the minimal processing effort on the audience.

The two main reduction techniques in subtitling are decimation and condensation. While the former consists of omitting entire clauses or sentences, reducing the content and resulting in information loss, the latter is a blanket

term for leaving out less relevant elements of the source dialogue. These include (but are not limited to) repetitions, qualifiers, connectives, question tags, names (of characters addressed on screen) and deictic expressions. Condensation may be language-specific to a certain extent, whereby certain manipulations of the structure of the original dialogue are possible only in the case of certain source languages. For example, Polish as an inflectional language permits the translation of "Is he going to die?" by means of a single word ("Umrze?"), as the verb form specifies both the person and the tense (Bogucki 2004:144).

A typical choice, not only in subtitling, is structural conversion, which is closely related to transposition (Vinay and Darbelnet 1958), and frequently manifests itself in category shifts (e.g. nominalisation – verbs becoming nouns in translation, denominalisation etc.). In addition, the passive voice may become an impersonal construction or change into the active voice, etc. In the case of subtitling, the rationale behind this choice is mostly economical, that is striving to convey a maximum of information using a minimum of linguistic means. However, language specificity needs to be taken into account as well, as some languages tend to prefer nominal constructions over verbal ones; this is where (audiovisual) translation studies meets contrastive studies (for a discussion of nominalisation in English and Polish, see Lewandowska-Tomaszczyk 1974).

To return to Vinay and Darbelnet's seminal work, one of their seven translation procedures is modulation, which refers to a change in point of view, and which is also frequently observable in subtitling. For example, in Peter Jackson's *The Fellowship of the Ring*, Saruman remarks that Sauron "cannot yet take physical form, but his spirit has lost none of its potency." The Polish is "nie przybrał fizycznej postaci, lecz jego duch zachował siłę." (lit. "he has not taken physical form, but his spirit has retained potency", Bogucki 2004:151).

Other techniques, albeit less prominent, include transfer (translating without shifts, preserving the meaning and form of the original), paraphrase (encompassing equivalence, as in Vinay and Darbelnet's taxonomy, and generally including a departure from the original) and augmentation, the opposite of condensation, where for stylistic reasons or otherwise, the subtitler takes the liberty to add to the original.

In the case of film adaptations of well-known literature, another technique may be employed, viz. patterning. The dialogue in such film adaptations is likely to contain verbatim quotations from the book version. Viewers may recognise them immediately, provided they are sufficiently familiar with the book. To obtain an equivalent effect, the film translation needs to imitate (or ideally copy) the book translation. In the case of multiple versions of a literary work, the film producer may instruct the subtitler to base his or her translation on a particular

version, usually the one that is firmly established in the target market, which is often either the first or the most acclaimed one. Elżbieta Gałązka-Salamon based her subtitles to *The Fellowship of the Ring* on Maria Skibniewska's book translation; the One Ring poem in the Polish version of the film is almost identical to the book version. Patterning is an interesting case of intertextuality (see above), where the target text producer is expected to make recourse to another text in order to achieve a successful translation. A similar technique is described by Griesel (2005) in the context of surtitling. She refers to canonised dramatic texts which require recognised translations in order to be properly identified by the target audience. For instance, the German translations of Shakespeare by Schlegel and subsequently by Tieck have attained such a status that modifying them in surtitling would result in unacceptable renditions.

In her analysis of domestication in Polish dubbing, Sikora (2013:180) introduces a concept that merits further consideration. The technique of cultural contamination refers to "enriching the Polish dubbed version with target-oriented cultural allusions and references which obviously did not exist in the source text." (Sikora 2015:67). There is clearly a relation between the well-known technique of compensation (see e.g. the discussion on translating humour above) and cultural contamination, though as the names may suggest, the former appears more desirable than the latter; thus while compensation helps achieve equivalent effect, cultural contamination may result in excessive domestication and significant departure from the original.

Multilinguality in film

In this work, the concept of multilinguality refers to delivering information through the aural-verbal channel in film by means of more than one language, and is not to be confused with multilingualism used in the sense of language acquisition. Granted, most publications on translating multilingual audiovisual material (Díaz-Cintas 2011, de Higes Andino 2014, Badstübner-Kizik 2017) deploy the term "mulitilingualism" when referring to the use of more than one language in a movie, but I would prefer to speak of "multilinguality" when discussing the exact same phenomenon, opting for terminological clarity over consistency.

For the viewers' convenience, the dialogue in most filmic productions is monolingual and the main tongue of cinema, not surprisingly – given the position of Hollywood in the world of film – is English. Some directors place expedience over verisimilitude; for example, French characters (albeit played by American actors) in Paris speak English in *Irma la Douce* (note the French title, though). However, nowadays technological development and the migration of peoples have led to an

increase in multilingual and multicultural situations worldwide, which is reflected in film as a mirror of our society. Indeed, the very idea of certain movies is actually language plurality and disparity, examples of which include *Lost in Translation*, *The Interpreter* and *Babel* (Díaz-Cintas 2011:218).

The translation of multilingual films poses a range of practical problems and raises some philosophical questions. Fragments of dialogue in an idiolect different from the main language of the movie may be considered manifestations of Otherness, a concept that has already established itself in translation studies (see, for example, Bassnett 2005). It would seem that to preserve Otherness, the translation should be limited to the main language, whereas the excerpts in a different language should be left untranslated. A very interesting instance of this, verging on the jocular, is Steven Soderbergh's Ocean trilogy (starting with *Ocean's Eleven*), starring Shaobo Qin as The Amazing Yen, who speaks only Mandarin, yet manages to be easily understood by the other ten members of the gang (he also understands their English perfectly); Yen's utterances are never translated. However, preserving Otherness by leaving the fragments of the dialogue that are in a different language untranslated, may lead to differences in reception, as the target language may be the same as the "other" language (e.g. Meryl Streep speaking German and Polish in *Sophie's Choice* may be received differently by the original audience vis-à-vis German or Polish viewers watching the respective language version). Furthermore, the manifestation of the Other may be deliberately weakened by the director, that is subtitles for the parts spoken in foreign languages may be provided; this may influence the audiovisual translator's decisions. Additionally, similarities between languages and the relative status of a particular language in the source and target community play a role. Short, simple utterances in a tongue that is either linguistically similar to the source language or generally well-known to the source audience may not require translations into the original language of the movie, particularly when supported by meaningful clues delivered through the other semiotic channels. The translator producing a foreign language version may decide for or against rendering these passages into the target language, depending on what languages are used.

A peculiar example of the problem discussed above is the use of alien languages in sci-fi movies (see the discussion on creative uses of subtitles in the preceding chapter). A central idea in the *Men in Black* trilogy is that aliens are among us, looking just like humans; often the only way to tell an alien from a human is to hear them talk to one another. In the first film of the series, two characters meet for lunch; it is only after the audience hear their conversation that they can be identified as Arquillian, not American. The alien tongue that they use is the only manifestation of their otherness at that point. The fact that their identity is

indicated to the audience by means of the visual-verbal channel (burnt-in English captions) as well as the aural-verbal one (the unintelligible Arquillian dialogue), not through the visual-nonverbal one, has to be taken into account by audiovisual translators. For instance, visually-impaired audiences will hear the dialogue and possibly expect that the patrons look non-human; moreover, they will not understand the scene, failing to see the English translation. The d/Deaf and the hard-of-hearing will only notice the English captions, failing to hear the alien dialogue; a similar problem may be observable in the case of dubbing.

Subtitling presents the audiovisual translator with more possibilities than dubbing, when it comes to translating multilingual movies. Díaz-Cintas (2011:221) gives the example of the Spanish dubbed version of *My Big Fat Greek Wedding*, where the heavily accented and ungrammatical English of the Greek-American father of the bride is rendered as proper, but accented Spanish. A frequent solution is hybrid translation – dubbing for the main language and subtitling for the secondary one(s).

Díaz-Cintas (2011) analyses Woody Allen's *Vicky Cristina Barcelona* from the point of view of the languages spoken (English, Spanish and occasionally Catalan), comparing the Spanish translation with the Catalan, German and Italian versions. He concludes that the translation into Spanish posed the most problems, due to the large amount of Spanish in the original version. The monolingual Spanish dubbing version was marred by the pretence that the film was originally intended as a monolingual work, which led to a number of translational shifts. For instance, Vicky's Spanish classes change into *"clases de literatura."* In view of these deficiencies, "it is very tempting to ponder whether deviation from dubbing in favour of subtitling may also be a preferable solution" (Díaz-Cintas 2011:230).

Quentin Tarantino's *Inglourious Basterds* is a movie where four languages are spoken (English, German, French, and Italian); moreover, differences between dialects and accents (American and British English, for example) are evident, and in the case of German even function as a plot device (in one scene, a British spy is disclosed on account of his weird German accent). Parini (2015:35) looks at a particularly memorable scene, where three Americans gatecrash a party, pretending to be Italians, but speaking very little of that language. Colonel Hans Landa, fluent in Italian, quickly sees through their ploy and teases them. The witty dialogue would lose all its charm were it dubbed into standard Italian, therefore the Italian version resorts to Sicilian instead, to indicate the characters' otherness.

A very interesting case of filmic multilinguality is Ridley Scott's *Blade Runner*. Apart from English, the languages spoken include German, Japanese, Chinese and Cityspeak, an idiolect invented by a cast member, E. J. Olmos. Cityspeak is made up of words in a variety of languages, notably Hungarian and Japanese. For

instance, one of the lines spoken by Olmos's character, Gaff, is "Monsieur, azonnal kövessen engem bitte" ("Sir, follow me immediately, please"). No subtitles are provided, but the lines spoken to the protagonist Deckart and unintelligible to the audience are interpreted by an Asian merchant, as Deckart does not speak the idiolect either. According to the "making of" movie that comes with the director's cut version of *Blade Runner*, Olmos managed to smuggle a rude Hungarian word into Cityspeak, which invariably generates laughter from Hungarian audiences, but is missed everywhere else.

Code-switching within a scene is also observable in multilingual filmic productions. A character may begin a conversation in their second language, for example, and then swap into their mother tongue, as a consequence of learning or assuming that the interlocutor can understand it (compare the notion of inferential communication in Relevance Theory; Sperber and Wilson 1986), or being carried away emotionally, etc. Such a shift may appear to be instinctive on the part of the character, but is always deliberate on the part of the given actor, as it is meant to convey additional information, though the introduction of another language always requires extra processing effort on the part of the audience. It may also be possible for a particular character to ask a question in one language and receive an answer in another, or even to have a longer dialogue where the two parties speak two different languages. This is hardly natural, as in real-life interpersonal communication, when the sender of a message discovers that the addressee speaks a language other than the one he or she chose to open the conversation with, the two parties either agree on a shared linguistic code or, where possible, decide to continue the conversation with the help of an interpreter, but hardly ever carry on speaking two different languages. In the world of film, however, naturalness may occasionally have to be sacrificed due to financial or logistic concerns.

In the series "Fala zbrodni" (*Crime wave*), broadcast by Polsat, a private TV network in Poland, between 2003 and 2008, the Polish police fight the Russian mafia residing in Poland. Most of the mafia members are played by Russian actors. In most (but not all) scenes they speak Russian, in contrast to the police officers, who address the Russians mostly in Polish, but do occasionally swap into Russian. There does not appear to be any particular reasoning behind the choice of the language by the characters, other than using the mother tongue in emotionally charged scenes.

The Russian dialogues are subtitled for the benefit of the Polish audience. However, the subtitles defy many universally accepted tricks of the trade. Some exchanges are not subtitled at all, while some subtitles either add to the original or change the meaning significantly. Vulgar language tends to be softened in translation. The following exchange in Russian was rather loosely rendered into Polish:

[RUS]	- Esli ne doveryaesh, podozhdi, togda uvidish.
	- Kurva[57], valim otsyuda.
[EN, gloss]	- If you don't believe, wait and you will see
	- Fuck, let's get outta here!
[PL]	- Wierz lub poczekaj w pokoju 10 minut
	- Akurat mamy trefny towar. Spieprzajmy!
[EN, gloss]	- Believe or wait 10 minutes in the room
	- We happen to have bent stuff here. Let's get outta here!

In the following scene, a conversation is being held in English between a Polish police officer and a Dutch expert in antiques. The Polish subtitle fails to render van Jansen's reaction to the preceding utterance, thus weakening the cohesiveness of the dialogue (italics below), but adds a disclaimer ("especially in this situation"), which is split between two scenes, a typical subtitling error.

-Jeszcze raz powtarzam. Działam na zlecenie
mojego klienta w Stanach, który, zwłaszcza

Fig. 3.11.

Action	Soundtrack	Voice-over	Translation
Police officer Szajbiński is talking to van Jansen, a Dutch valuation expert	*Of course I do, but* I want to repeat it one more time. I work for a client who is from the States	Jeszcze raz powtarzam. Działam na zlecenie mojego klienta w Stanach, który, zwłaszcza	I repeat. I work for a client in the States, who especially

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57 This vulgarism, very common in Polish, refers to a prostitute in Russian, but is not used merely to express emotions, like the Polish counterpart and like "fuck" in English. Therefore, its usage in the exemplary Russian sentence is wrong; the correct Russian vulgarism in this context appears to be *bljad'* (I am indebted to Professor Jan Sosnowski for his assistance in this matter).

w tej sytuacji, pragnie zachować
anonimowość...

Fig. 3.12.

Action	Soundtrack	Voice-over	Translation
Police officer Szajbiński is talking to van Jansen, a Dutch valuation expert	He wants to remain anonymous.	w tej sytuacji, pragnie zachować anonimowość.	in this situation, wants to remain anonymous.

Incidentally, the use of the Russian language in Polish films and TV series is a specific case, which may exemplify the notion of interlanguage (for a discussion of this second language acquisition phenomenon, see e.g. Selinker 1972). Poland's dependence on the Soviet Union in the second half of the 20th century and the relative similarity between Polish and Russian resulted in many adults still being more or less versed in the latter. In *Pitbull*, a Polish police officer in his late forties enters into a relationship with a Russian woman; to facilitate mutual communication, he speaks broken Russian to her, whereas she simplifies the Russian that she uses, occasionally throwing in the odd Polish word. These exchanges are subtitled in Polish as a rule of thumb, unless they are deemed understandable to the Polish audience (e.g. when they include cognates or Polish words spoken with a Russian accent, etc.)

Multiple languages are also used in advertising campaigns when international stars are hired to promote products. This may create a feeling of unnaturalness. The local bank BZWBK once employed Chuck Norris to star in a series

of advertisements. In the commercials, the bank clarks speak Polish, whereas Norris' English utterances are voiced-over[58].

In conclusion, the use of multiple languages in film is a thought-provoking case of filmmakers' creativity, and its implications for audiovisual translation are definitely under-researched. There seems to be little regularity as regards the techniques of translating other languages in film, but further research may help locate certain recurring patterns.

The pragmatics of film translation – politeness and forms of address

Politeness theory (Brown and Levinson 1987), a cornerstone in linguistic pragmatics, has had a number of applications in audiovisual translation theory, one of the first being Hatim and Mason (1997). The authors suggest that politeness is underrepresented or downright ignored in screen translating (the work in question concentrates on subtitling).

An especially interesting area of research within audiovisual translation studies is forms of address and vocatives[59]. In conversation, these are used to catch the addressee's attention, help identify him or her and provide clues about the speaker's social relations and attitude towards him or her (Bruti and Perego 2010:64). These pose particular problems in the case of translation from English into T/V languages (ones that distinguish between formal and informal second person pronouns; Brown and Gilman 1960). If characters are addressed by name on screen, it is relatively easy for the audiovisual translator to decide whether or not they are on first-name terms already or if a transition occurs somewhere during the dialogue and, consequently, if, when or how to adjust the use of T/V pronouns. However, the decision whether to use a formal or informal pronoun may sometimes be rather difficult and is not infrequently made on the basis of the situational context and actors' behaviour rather than the dialogue itself. A detailed discussion of the use of address pronouns is outside the scope of this study, especially seeing as they are to some extent language- and culture-specific. While such rules do exist, they frequently wander from the domain of social norms to that of social conventions. Though symmetrical V is normally the starting point in interactions where interlocutors are strangers to one another, young people in many cultures will typically use symmetrical T in such situations. University

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58 Sample available at: http://www.youtube.com/watch?v=NYUuZS533J4, accessed on November 28th, 2012.

59 For the purpose of audiovisual translation discussions, "vocative" and "term/form of address" tend to be treated as equivalents (Bruti and Perego 2010:64; Szarkowska 2010:78).

corridor scenes where a student informally addresses whom he thinks to be a fellow student and who eventually turns out to be a young teacher are but one example of awkward miscommunication far less common in the case of non-T/V languages. Guillot (2010) refers to Fowler's Theory of Mode, which was outlined in the early 1990s, but fully developed in his later work devoted to advertising (Fowler 2000). The theory attempts to account for multimodality in written texts constructed as if they were speech, i.e. creating an illusion of orality, which, in Fowler's own words, "is experienced in the mind" (2000:32). Guillot's corpus is not an English-language film translated into a T/V language, but vice versa, that is the French thriller *Sur mes lèvres* and its English subtitles. This way, the author can show how T/V shifts in the original are rendered in English with the help of register contrasts or shifts in meaning indicating changes in the characters' attitude (e.g. "Let's act like we're friends", Guillot, 2010:79).

Bruti and Perego (2010) note that vocatives may be translated or left out in subtitles, depending on the audiovisual genre. Dirks (online) says that film genres have "similar, familiar or instantly recognizable patterns, syntax, filmic techniques or conventions" and lists the following main genres: action, adventure, comedy, crime/gangster, drama, epics/historical, horror, musicals, science-fiction, war and westerns. There are sub-genres within each genre ("chick-flicks", disaster movies, road films), while non-genre categories include features from more than one genre (e.g. animated films). Like many classifications of this type, Dirks' proposal may be subjective and incomplete in places, as crossing generic boundaries is many directors' conscious choice and means of artistic expression. Additionally, well-known and particularly creative directors have their own trademarks, present in many or all of their works (Tarantino's long take, Lynch's usage of dreams, Scorsese's slow motion, Hitchcock's penchant for leading blond actresses and the number 13…)[60].

In action movies, for example, forms of address are chiefly attention-getters and as such tend to be left out in subtitles (Bruti and Perego 2010:72). In contrast, comedies use laughter-provoking descriptors, which should be preserved in translation, to achieve equally humorous effects.

Despite the uncontroversial tendency for reduction in subtitling (Gottlieb 1998; Bogucki 2004; Tomaszkiewicz 2006), vocatives are not only removed or retained in interlingual subtitles; occasionally they may be added. Szarkowska

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60 Dirks (online) speaks of the auteur system as distinct from the genre system, whereby films are recognisable by the director's indelible style.

(2010:91) has found that by manipulating explicature and implicature, vocatives are added in Polish subtitles to make the given utterance more polite.

Audiovisual translation in teaching contexts

Earlier in this section, the audiovisual translation industry was presented as a milieu where professionals receive on-the-job-training, while freelancers learn of their own accord. Teaching translation now has a prominent place in language studies curricula, but training audiovisual translators is seriously hampered by lack of staff and facilities. Despite the trend for interdisciplinarity, academics tend to have narrow fields of specialisation and lack the broad spectrum of skills necessary to teach film translation. Film translators themselves are not attracted by the working conditions in academia or simply feel that they are not good at teaching. Moreover, the cost of the software necessary to teach subtitling and other modes of audiovisual transfer frequently poses an insurmountable barrier for all but the best-financed institutions. However, researchers with a background in applied linguistics are attracted to teaching audiovisual translation and training audiovisual translators, and these are areas with a considerable potential.

While the problems described above persist in academia worldwide, more and more institutions respond to market demands by offering programmes in audiovisual translation. Currently there are about 20 masters offered by universities in, among others, London, Barcelona, Madrid, Dublin, Antwerp, and Poznań.[61] Some universities also decide to offer B.A. level programmes in AVT, a trend which was almost completely absent only a decade ago (cf. Hebenstreit 2017).

The areas to be taught within translation curricula are largely dictated by the demands of the particular markets. The video game localisation industry is booming, hence the attempts at introducing relevant courses. Granell (2011) refers to a new modality within audiovisual translation studies, which he labels VGLOC, short for video game localisation. VGLOC is taught largely with the help of Virtual Learning Environments, for instance Moodle.

Similarly, attempts are being made to promote the self-learning of audiovisual translation with the help of on-line platforms. The Universitat Autònoma de Barcelona, a pioneering institution in audiovisual translation research, has developed the AVT-Lp environment (Igareda and Matamala 2011). The rationale behind the Audiovisual Translation Learning Platform is similar to that underlying all Virtual Learning Environments, the main difference being the

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61 http://mediaacrossborders.com/?page_id=1494, accessed on January 31st, 2019.

polysemiotic character of the tasks. Naturally, the self-learning process necessitates prior upload of the material by the instructor.

Arumí Ribas and Romero Fresco (2008) propose a set of practical exercises for the training of respeakers. As indicated in chapter one, respeaking is a complex activity, so aptitude appears to be of particular relevance here. A respeaker must have most of the skills attributable to a simultaneous interpreter, but should go beyond that to display ones specific to subtitling for the deaf as well as respeaking (Arumí Ribas and Romero Fresco 2008:117).

Audiovisual translation (chiefly subtitling) is considered by some as a successful language learning strategy. Danan (2004) expounds on the benefits of captioning as a language learning tool. It improves both receptive and productive skills and the visual component helps to enhance comprehension to a significant level (according to an experiment conducted by Baltova (1994:513), understanding foreign language audiovisual material that is played back is almost twice as good as when only the soundtrack is played). The merits of using authentic materials in the classroom have been extensively discussed in TEFL literature (cf. e.g. Nunan 2004).

Ghia (2012) explored subtitling as a source of language acquisition. Subtitled audiovisual input was studied as a stimulus for language learning. In the study, Italian learners were examined on account of acquiring English syntax through subtitles (which is particularly interesting in a dubbing country).

Cognitive process research is finding its way into translation education. In a recent study, Massey and Jud (2015) combine process-oriented and product-oriented research to investigate the teaching of subtitling. In the study, traditional methods such as questionnaires are combined with state-of-the-art tools (gaze plots obtained through eye-tracking).

Conclusions

Despite its substantial size, the section on areas of research has not exhausted the vast scope of audiovisual translation study. Audiovisual translation trends are subject to change; researchers come into the discipline from a variety of backgrounds, no longer merely linguistics; technological advances produce sophisticated equipment; institutions and consortia obtain funding to investigate previously unexplored areas. Throughout this section, media accessibility is not seen so much as a research area but rather as an audiovisual translation modality. However, its treatment in literature on translation needs to take into account its exponential development and will require substantial revision in years to come. The issues enumerated in the preceding section are only the more common

or more relevant foci of audiovisual translation researchers. However, this perusal has demonstrated that audiovisual translation research follows in the well-trodden footsteps of translation research as such, at the same time probing new avenues. The ensuing discussion will assess the applicability of translation research tools and methods to audiovisual transfer.

Chapter Four
Towards a Methodology of Audiovisual Translation

General principles

The previous chapters have outlined the complexity and heterogeneity of audiovisual translation. A genre of such diversity and potential should not be reduced to fragmentary analyses of limited scope and quite often local relevance. However, holistic examination requires proper tools. Gambier (2003:183) notes that research in audiovisual translation draws on "a variety of […] methodologies – from polysystem theory, psycholinguistics, cultural studies, critical discourse analysis, relevance theory, as well as functional approaches to translation". Basic empirical research methods used in applied linguistics and translation (among other domains), such as case studies/field work, survey studies or experimentation (cf. Pöchhacker 2004:63; Williams and Chesterman 2002:65–66) may also be of use in audiovisual translation research. For instance, quantitative methods may be helpful in researching subtitling reductions, while qualitative studies may be applicable to discussing subtitling strategies and techniques.

The vexing question is whether this non-homogeneous genre can be subsumed under a homogeneous system of methods. As Munday (2001:189) notes, "the construction of an interdisciplinary methodology is not straightforward, since few researchers possess the necessary expertise in a wide range of subject areas." The polysemiotic nature of the filmic message is one of the main hindrances in research into its translation. Linguists who study texts and their translations have only some of the expertise required to analyse audiovisual transfer. This view is borne out by Orero (2009:133), who argues that "a new academic and research approach […] to AVT in general should take into consideration Film and Media Studies without forgetting traditional research methodology from the field of Translation Studies."

Even traditional translation methodology in itself is diversified. Drawing an analogy to surveying or navigation, Pym (2011:96) speaks of triangulation, whereby findings in translation research are obtained by means of different methodologies (see also Jakobsen 2003). Thus the translation process may be studied by means of think-aloud protocols, eye-tracking or interviews. Such an approach does raise controversy. Bertrand and Hughes (2005), discussing methodologies of media research, are skeptical of triangulation, aptly noting that:

there is a logical fallacy in the idea that if two or more people say something, it is more likely to be true than if only one person says it; after all, they may have all obtained their information from the same false source.

<div align="right">Bertrand and Hughes 2005:239</div>

However, the use of different tools to corroborate findings is standard procedure in empirical science, not only in translation studies.

The ensuing discussion stems from a key debate that has shaped contemporary linguistics. Linguistic relativity and universalist theories of language will not be recapitulated here (see Whorf in Carroll 1956 and Chomsky 1965 for the foundations; and Pinker 2007 and Chomsky 2007 for more recent discussions), but they have influenced not only linguistic, but also translational thought (cf. Quine (1960) on the indeterminacy of translation, Nida (1964) on a Chomskyan approach to the process of translation, Katz (1978) on effability, etc.). The quest for regularity and systematicity in describing audiovisual translations in this chapter begins with an examination of translation universals.

In search of universals in translation

Drawing on the concept of language universals (see also, for example, Greenberg 1963), translation universals have been proposed (Laviosa-Braithwaite 1998; Mauranen and Kujamäki 2004) to account for processes or procedures that appear to be common to translation, whatever its type. Indeed, explicitation or simplification, for instance, may be possible in literary, specialised or even audiovisual translation, though the space limitations of the latter leave little room for explicitation. Furthermore, the concepts of equivalence, audience expectations, constraints, to name but a few, are valid across all translation types. However, House (2008) is sceptical about the concept of translation universals, arguing that they are in fact little more than universals of language applied to translation. She also notes that, since translation is an act of *parole* rather than *langue* (House, 2008:11), it is inherently specific to a particular language pair, and perhaps also to the direction of translation (for instance, nominalisation in English-Polish translation typically becomes denominalisation when the direction is reversed). This argumentation harks back to the seminal debate between universalists and relativists concerning (limits to) translatability. While Nida and Taber (1969:4) opine that "anything that can be said in one language can be said in another, unless the form is an essential element of the message," Steiner (1975:249) notes that "not everything can be translated." (see also indeterminacy and effability above).

Audiovisual translation universals

Blum-Kulka and Levenston (1983:119) propose that lexical simplification is a translation universal. Compared with original texts, translations typically have a narrower range of lexical items, a greater proportion of high-frequency lexical items, as well as flatter and less ambiguous language (cf. Pym 2010:79). As a result, translations tend to have lower type-token ratios (Munday 1998).

In view of the observations on the nature of audiovisual translation made in chapter two, it can be concluded that subtitling in particular aims at inconspicuousness and unobtrusiveness. The other forms of audiovisual translation generally show a similar tendency, but the choice of lexis in dubbing is to a large extent constrained by synchrony (see the characteristics of dubbing in chapter two), while also displaying some creativity with a view to domestication. With respect to this feature, as well as the time and space restrictions on subtitling (see below), lexical simplification can be seen as an audiovisual translation universal. Perhaps going a little further to investigate syntactic simplification would lead to refreshing the concept originally put forward by Blum-Kulka and Levenston, in order to validate its theoretical acceptability to audiovisual translation studies.

Simplification in subtitling is one of the variables that can be tested by means of reception studies, which is delineated in the following section.

Reception studies

Chesterman (2007:179) posits three types of reception, viz. response (perceptual decoding, referred to as lisibility), reaction (readability, related to shared knowledge and inference processes) and repercussion, comprising preferences, habits and norms. Gambier (2009:22) refers to the following variables to take into account when investigating the three Rs of reception: sociological (age, education, reading aptitude, command of language, and impairment) and audiovisual (broadcasting time, type of channel, film genre, and interplay between images and dialogue).

Translation is typically done for an audience (see also the discussion on norms below). In House's seminal framework (1977), response-based studies of translation quality seem to work best for some types of audiovisual translation. For example, in studies on the reception of audio description, visually-impaired viewers either reflect on existing audio descriptions, the resulting quantifiable preferences being subsequently used to design audio description standards, or simply cooperate with sighted audiodescribers in the production of new translations. A major undertaking in this regard was the Bollywood project, designed

by the Royal National Institute of Blind People in the UK, a large-scale study into the reception of Bollywood films, combining quantitative and qualitative methods.[62]

Studies into the reception of audiodescribed material are particularly complex due to the heterogeneity of the audience. Even if we dismiss non-disabled viewers (see chapter one for a discussion on audio description being used by sighted audiences), descriptions must still cater for congenitally blind people, those who have lost their sight at some point in their lives, and the partially sighted. Notwithstanding individual differences between viewers, the three groups have different experiences and visual memories (Braun 2008:17). For example, to demonstrate audio description, the Royal National Institute of Blind People put a few clips on their website, including an extract from BBC's *The Blue Planet* on wildlife on the Galapagos.[63]

The description mentions "nimble acrobatic seals," a sight perhaps noticeable on the screen by the partially sighted and familiar to those who may have seen seals as children and then lost their sight, but completely unfamiliar to the congenitally blind. Fryer (2009) describes a pilot study under the title "Calling the Shots," whose objective was to test whether it was possible and desirable to incorporate cinematic language in audio descriptions. The initial assumption was that due to time limitations there was no room to describe camerawork in audio description and that technical language was frowned upon in descriptions. To test this, 22 people with varying degrees of sight loss were invited to a screening of *Brief Encounter* with cinematic audio description. The difference between conventional description and the pilot version can be seen in the example below:

> (conventional AD): 'He [Fred] squeezes her shoulder and leaves. Laura stares into the mirror at his departing figure, her eyes wide and troubled. As the door shuts Laura looks at herself. She puts down her hand mirror, gets up from the dressing table and sits on the bed with her hand on a white telephone. She picks up the receiver.'

> (cinematic AD): 'Fred squeezes her shoulder and leaves – his retreating back partly obscured by the reflection of Laura's face, her eyes wide and troubled. As the door shuts, Laura's eyes fix on her own image. She drops her gaze, puts down her hand mirror and gets up. The camera closes in on the mirror, reflecting her sitting on the bed, her hand on a white telephone. Cut to close up as she lifts the receiver.'

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62 Full report available at: http://www.rnib.org.uk/aboutus/Research/reports/2009 andearlier/2009_09_Bollywood_AD_report.pdf, accessed on May 12th, 2012.

63 http://www.rnib.org.uk/livingwithsightloss/tvradiofilm/television/adtv/Pages/ad_clips.aspx, accessed on June 18th, 2012.

Interestingly, the respondents did not find the cinematic description confusing: 85% enjoyed the screening; less than 10% found it difficult to enjoy; half of them expressed interest in the camerawork; 77% would like cinematic audio description to be used in other productions or would prefer to be given a choice of description style (Fryer 2009:69–70).

While the methodological value of the pilot study is questionable (a single screening with a small group of respondents), the research question is valid, thus further research into audio description styles appears to be in order.

A very interesting study into the reception of audiodescribed material was undertaken in the early days of audio description research by Peli et al. (1996). The authors compared three groups: fully sighted viewers watching complete audiovisual material, fully sighted viewers listening to the soundtrack (with no access to the visual material) and partially sighted viewers following the description. Predictably, information retention was best in the case of fully sighted informants with complete access to the material and worst in the case of fully sighted informants with access only to the soundtrack. This goes to show that while audio description is every bit like translation in general as it is immensely helpful in providing information to recipients who would otherwise have no access to it, it cannot hope to achieve the quality of the original.

The reception of audio description is connected with target audience expectations; this is common to all translation, but arguably more prominent in the case of accessibility. Bourne and Jiménez Hurtado (2007) compared the English and Spanish audio description versions of *The Hours*. It was found that the English version was considerably longer than the Spanish one, as the latter contained relatively little information regarding the characters and setting, such as clothes, expressions, and situational context (Bourne and Jiménez Hurtado 2007:177). If such studies are performed on a larger scale, it seems appropriate to investigate the target audience expectations regarding audio description and how existing descriptions are received in the light of these.

In their studies into audio description reception in Poland, Chmiel and Mazur (2012) were interested in a range of issues, including describing facial expressions, conventions for naming characters, attention to detail and the use of explicitation. There were two studies, a pilot one and an ongoing one; the results have yet to be published.

Rędzioch-Korkuz (2015) describes a surtitling reception study conducted among Polish opera-goers. The majority of the 512 respondents (90%) were in favour of surtitling; however, the comments indicated frustration with the poor quality of surtitles and their distracting nature. The survey revealed that this

particular form of audiovisual translation is viewed favourably, even though it is largely wanting in terms of translation quality. Thus, to return to the idea of "mal nécessaire" (chapter two), audiences seem to (however grudgingly) accept whatever AVT products are offered to them, as long as they make it possible for them to enjoy foreign productions, which would otherwise be inaccessible to them. Naturally, striving for higher quality of audiovisual translation products is a concern (and, for example, part of the rationale behind amateur subtitling), but as a rule of thumb the existence of a particular language version is appreciated, even if its quality leaves something to be desired.

Reception studies tend to attract researchers working on AVT modalities targeting specific rather than general audiences, hence the proliferation of research on audience preferences in audio description or surtitling. This is methodologically justifiable, since examining the preferences of audiences with sensory impairment exhibits a lesser degree of researcher bias and guarantees a more uniform group of respondents than in the case of subtitling or voice-over. Researching surtitling is also more consistent from a methodological point of view than studying for instance dubbing, as there are fewer variables to consider, However, the preferences of general audiences regarding cinema releases or TV broadcasts remain highly relevant, if only due to their considerable scope and social significance. Bogucki and Deckert (2018) have found out that Polish audiences aged 19–24 prefer subtitling due to its faithfulness and near-original experience, but at the same time acknowledge the high degree of cognitive effort involved in processing subtitles as opposed to dubbing and voice-over. The study indicates that subtitling is the method of choice when it comes to feature films, but dubbing is preferred for animated films, while voice-over (narration) is the favourite of audiences who watch documentaries. The results of the study are uniformly consistent with the actual practice of AVT in Poland.

Viewers processing habits and reception patterns have been researched since the early days of audiovisual translation research (cf. de Linde and Kay 1999; and Fuentes 2001). Currently, they are more refined and interdisciplinary, inspired to a larger extent by film studies. An example is the relationship between film genre and the readability of subtitles. Naturally, this is connected with the relative importance of the aural-verbal channel in the given genre. Minchinton (quoted in Tveit, 2009:86) is of the opinion that viewers of love stories "know the story, […] guess the dialogue, […] blink down at the subtitles for information, [and] photograph them rather than read them." In her comprehensive analysis of film dialogue across four different genres, Kozloff (2000:33) remarks that a prime function of dialogue in narrative films is anchorage of the diegesis and

characters. The six main functions presented in the work all contribute to communicating the narrative.

The next two sections discuss the methodological implications of the polysemiotic nature of audiovisual translation.

Multimodality

Multimodality is a broad concept that does not refer to any particular theory and is certainly not limited to linguistics, but extends to such diverse fields as sociology, psychology, anthropology, and communication studies (Bezemer and Jewitt, 2010:180). Interpersonal communication is traditionally achieved by means of speech and writing, but technology has contributed to the increasing popularity of digital photography and video recordings of human interactions, which have in turn found their way into qualitative research in sociology and communication (cf. Knoblauch et al. 2006).

O'Halloran et al. (2010) note the impact of modern technology on interpersonal relations, advocating the need for a theory of multimodal communication. Working on a somewhat unorthodox assumption that all texts are multimodal, deploying "the resources of diverse semiotic systems to facilitate […] ways of making meaning" (O'Halloran et al. 2010:4), the authors propose an application of social semiotic tools to analyse meaning. The application is intended as software-based, but multimodal texts have already been studied using more traditional methodologies.

Multimodal transcription, a methodology devised by Thibault and Baldry (2000) and rooted in Hallidayan semiotics, focuses on meticulous analyses of (predominantly) the visual semiotic channel and is usually presented (Taylor 2009; Bogucki 2013) in the form of a table with several columns, showing screenshots of the particular scenes under scrutiny, depicting visual images and kinesic action, as well as the original dialogue and subtitles. The screenshot is documented by a detailed description of the image through a series of codes. These include:

- D for distance between the viewer and the world of the image, virtual or simulated,
- CP for camera position, stationary or moving,
- VS for visual salience (indicating which elements are important from the point of view of presenting the story),
- VF for visual focus, i. e. where the participants are looking,
- VC for visual collocation, secondary items appearing on the screen,

- HP and VP for horizontal and vertical perspective; the former direct or oblique, the latter high, median or low,
- CR for colour, if significant, and
- CO for coding orientation – naturalistic, sensory or hyperreal.

Multimodal transcription is based on what Baldry and Thibault (2006) label the resource integration principle. The selections from different semiotic resources integrated to the organisation of multimodal texts, both generic and text-specific, "are not simply juxtaposed as separate modes of meaning making but are combined and integrated to form a complex whole which cannot be reduced to, or explained in terms of the mere sum of its separate parts" (Baldry and Thibault 2006:18). The principle is rooted in the concept of intertextuality (see chapter three) – in the words of the authors themselves, "texts of all kind are always related to other texts" (Baldry and Thibault 2006:55).

The rationale behind multimodal transcription, time-consuming and impractical as it may seem, is to point to the information conveyed through the visual channel, so as to verify the translational choices made by subtitlers.

The main disadvantage of multimodal transcription has already been discussed: it does not seem to be suitable for any audiovisual material longer than short clips (it was originally invented for advertisements). Szarkowska (2010) proposes a simplified form of multimodal transcription, which she uses to assess the quality of English subtitles to Polish soap-operas. This method of presentation has already been used in this volume to present audiovisual material and its translation (see chapter three). The method adopted in the present work is to use multimodal analysis in instances where the picture plays a role in comprehending the translation problem in hand; elsewhere, the dialogue is merely quoted together with the translation, with no recourse being made to the visual semiotic channel. Typically, a scene is presented in a table consisting of five columns: a screen grab of the image, a verbal description of the scene, a transcript of the original dialogue, its gloss translation, and the actual audiovisual translation (usually subtitles); this version is adopted throughout this text, but for the sake of clarity the screen grabs are shown separately in large format, preceding the table with text. Thus the codes typical for multimodal transcription are absent from the simplified multimodal analysis, as it is argued that they are not essential to understanding the problems involved in film translation.

Another way to alleviate the problem of multimodal transcription being overtly complex, as proposed by Taylor (2009:216), is to adapt the concept of phasal analysis, originally used for written texts (Gregory 2002). Thus, film texts are parsed into phases, or consistent, coherent, meaningful units. Taylor speaks

of macro-phases, sub-phases, sub-subphases and even "phaselets", which may be considered as opposing the principle of parsimony that is a feature of any coherent scientific discourse; clearly, terminological revision appears in order here.

Multimodality is a concept with huge potential. Forceville (2007) opens up his review of Baldry and Thibault's seminal work with a bold statement:

> Suddenly, multimodality is a hot academic topic. University departments that for decades studied the honourable fields of language and literature – and if adventurous, their interrelations – now rapidly begin to change tack.
>
> <div align="right">Forceville 2007:1235</div>

Also Braun (2008:18) highlights the importance of multimodal analysis in audiovisual translation, which is parallel to source text analysis as proposed by the traditional text-based models of translation (e.g. Nord 1991).

The massive popularity of audiovisual translation research has reverberated throughout this work. However, many audiovisual translation researchers have a linguistic background and approach audiovisual material predominantly from the perspective of the aural-verbal semiotic channel, and thereby concentrate on the text. Multimodality helps us appreciate the complex nature of film and allows for more comprehensive research.

Multidimensional translation: the MuTra project

The MuTra project, coordinated by the Advanced Translation Research Center (ATRC) in Saarbrücken, is an answer to modern developments and current challenges in translation and interpreting studies. Its members acknowledge that

> the boundaries between translation, interpreting and multilingual communication are becoming increasingly blurred and multidimensional language competences (including technology and (project) management skills) are required to meet modern multilingual communication challenges in an enlarging Europe.
>
> <div align="right">Gerzymisch-Arbogast 2005:2</div>

The starting argument is that, whatever the translation (or interpreting) product, there is certain common theoretical ground as regards the translation process. The common ground is graphically presented below (Figure 4.1, after Gerzymisch-Arbogast 2005).

Fig. 4.1. The common core of translation and interpreting within the MuTra project approach

According to the MuTra project, the following translation and interpreting scenarios are possible (after Gerzymisch-Arbogast 2005:9–10):

- spoken to spoken, e.g. interpreting,
- written to written, e.g. translation,
- spoken (plus additional media requirement/support) to spoken (plus additional media requirement/support), e.g. voice-over or live subtitling[64],
- written (plus additional media requirement/support) to written (plus additional media requirement/support), e.g. localisation
- written to spoken, e.g. sight translation
- spoken to written, e.g. subtitling
- spoken to visual, e.g. sign-language interpreting
- visual to spoken, e.g. audio description
- visual to written, e.g. scanlations (translations of comics) or video game localisation
- written to visual, e.g. pictograms
- visual to visual, e.g. infotainment

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64 The final product of live subtitling is written text, but the translational operation is very much like simultaneous interpretation, i.e. spoken source input is interpreted as spoken target input.

MuTra was in operation between December 2005 and December 2008. Its tangible effects included yearly conferences and a range of PhD dissertations. It's worth noting that recent technological advances may justify a revision of the taxonomy presented above; "additional media requirement/support" may require clarification, subcategorisation, or inclusion in at least some of the remaining multidimensional scenarios. However, a more pressing question for the worldwide research community is whether the concept of multidimensional translation can contribute to creating a common methodology for audiovisual transfer, or even more ambitiously, for translation and localisation in general.

Gerzymisch-Arbogast (2005:3) is clearly right in thinking that all translation, whatever the languages, media, process and recipients, requires some source material (knowledge and text in the widest sense) to be transferred to another knowledge system or text in its widest sense. These texts require understanding (by applying world knowledge and language skills in text analysis) and the production of a target text requires reformulation according to a set of parameters applicable in the individual scenario. Uncontroversial as these assumptions may be, they appear insufficient to develop a fully-fledged methodology. However, the idea that all translation processes share certain common ground is valid; Pym (2010) sets out from a similar assumption in his discussion of translation paradigms. Thus, the value of the MuTra project lies in raising awareness of what could tentatively be labelled "modern" types of translation, indicating their place in translation studies and highlighting the similarities between them and the traditional, written-to-written scenarios.

Advocates of multidimensional translation pose a number of relevant questions that ought to be empirically investigated. Among these are:

- whether the reduction strategies developed for simultaneous interpretation are valid in text condensation for subtitling purposes,
- whether the expansion strategies developed for consecutive interpretation lend themselves for application in audio description,
- whether the narrative techniques of literary translation can be of use in audio description (Gerzymisch-Arbogast 2005:10).

The questions point to possible parallels between audiovisual translation and other types of translation. By extension, methods that have been tried and tested elsewhere in translation studies may be feasible in audiovisual translation research. The subsequent two sections will revisit approaches that are already well-established in translation studies, to discuss their applicability to audiovisual transfer.

Norms in audiovisual translation

The role of the audience in communication has been given ample attention. The originally sociolinguistic concept of audience design (Bell 1984) has long been adopted in translation studies. However, in secondary communication, and in audiovisual translation in particular, audience design takes on a different profile. Ostensibly, in film dialogue characters played by actors communicate with one another. In reality, however, film is an act of communication between the entire cast and the audience. Dialogue represents the scriptwriter(s) in this communication. Thus, out of the four types of receivers put forward by Bell, viz. addressees, auditors, eavesdroppers and overhearers, it is the auditors that the filmic discourse is adapted to, rather than the addressees, which is standard in conventional communication. The long-standing concept of the fourth wall, referring to the imagined boundary between the actors and the audience, aptly describes the communicative situation of film and theatre. Actors may intentionally break the fourth wall by addressing the audience directly; a well-known example in recent entertainment is the behaviour of Frank Underwood (Kevin Spacey) in the TV series *House of Cards*. The script of any audiovisual material is written for receivers who are known (generically, not individually), but not addressed directly (see Bartrina 2004:161). Guillot (2010:68) remarks that "film dialogue itself is fabricated discourse, shaped by the demands of the medium and the fact that it is designed for an overhearing audience: it provides contrived versions of interpersonal exchanges".

Target audience expectations (i.e. expectancy norms in Chesterman's terminology) are of particular importance in audiovisual translation. In line with the belief prevalent in philosophical approaches to translation theory from time immemorial that translation always involves loss (Steiner 1975, among others), audiovisual translation, irrespective of the type, is seen as a necessary evil (see chapter two). Dubbing tampers with the artistic integrity of the original by removing one of its facets and replacing it with a new one (the quality of the latter, frequently very high, is taken out of the equation here). Voice-over detracts from the pleasure of viewing by confusing the audience with additional narration. Subtitling leaves the original filmic message intact, but increases the viewers' processing effort by supplying extra information to focus on. However, all of the above is problematic only if the audience are not accustomed to it. In the words of a subtitling authority, "viewers are creatures of habit." (Ivarsson 1992:66). Having some experience in teaching audiovisual translation across Europe, the present author received strong reactions to his demonstration of voice-over samples in front of non-voice-over audiences, ranging from misgivings to horror. First impressions

of this endemic type of audiovisual transfer tend to be dramatic. Viewers get accustomed to whatever technique is in use in their region, though, accepting them as they are. In his essay "On dubbing" (see Yampolsky 1993), Borges may have severely criticised the replacement of familiar actors' voices with foreign language versions, but in 1945 film translation was still a relative novelty.

Delabastita (1989) positions audiovisual translation within Toury's framework, starting out with the seminal distinction into (theoretical) competence, (practical) performance and norms. His "film translation scheme" (Delabastita 1989:199), albeit rather superficial today, lay at the core of what we now label audiovisual translation studies. The author advocates investigating the specificities of translating a particular film, and subsequently positioning the material in a large cultural framework, and therefore regards studying film translation as "necessarily part of the larger project of the analysis of the 'polysystem' of culture as a whole" (ibid: 210–211).

Karamitroglou (2000:69) proposes a four-tier model for the investigation of norms in audiovisual translation. This model, originally his doctoral dissertation, is positioned within the seminal framework of Descriptive Translation Studies and Polysystem Theory (Even-Zohar 1978). The four factors that he takes into account are human agents, products, recipients, and audiovisual mode. As regards the first, the attitude of translators and commissioners to translating audiovisual material in general, as well as a particular product, is explained. The second factor varies depending on which audiovisual product is subject to translation. Thirdly, the attitude of the audience towards translated (audiovisual) material in general and particular products is considered. Finally, the relation between audiovisual and other media, as well as between the three main audiovisual media[65] and the particular product type and genre are discussed. The model is clearly laid out, albeit somewhat overcomplicated. The general conclusion is that audiovisual translation can be researched within the general realm of translation studies (Karamitroglou 2000:249). As we have indicated elsewhere in this work, this appears to be a gross oversimplification; however, it has to be noted that when the model was put forward, audiovisual translation was a far less complex affair than it is today. Other applications of the normative framework to subtitling include Sokoli (2009) and Mubenga (2010), who explored the application of Halliday's systemic theory to a study of norms in subtitling.

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65   Karamitroglou wrote his book at the time that the DVD format was only beginning to make an appearance in Europe, so the three media he mentioned were TV, cinema and video.

Newer, audience-restricted types of audiovisual translation are less governed by universally agreed norms. Burton (2009:59) observes that "various systems for surtitling are currently in use, with no widely or internationally agreed 'standard' system." However, each opera house seems to have a coherent set of in-house guidelines delineating the tricks ofś the trade of surtitling.

Adherence to norms prevalent in the target culture (acceptable translation; Toury 1995:57) may lead to a stark contrast between the original and the translation. In her analysis of swearwords and discourse markers in the Swedish version of the comedy *Nurse Betty*, Mattsson (2006) finds that only 37% of the taboo language gets translated. However, this is not due to the typical constraints on subtitling, but apparently to the norms on rendering such language that are binding in Sweden. The English-Swedish Parallel Corpus (ESPC) bears out these findings, as a similar pattern is observable in translating written texts, e.g. literature.

Relevance in audiovisual translation

The applicability of Relevance Theory to subtitling was first acknowledged by Kovačič (1993). Díaz-Cintas and Remael (2007:148) and subsequently Luyckx et al. (2010:26) mention that the subtitler (and consequently the respeaker) must act on the principle of relevance, but neither source makes it clear whether they are following Sperber and Wilson's seminal model or simply making a common-sense claim. Díaz-Cintas and Remael go on to explain that the practical dimension of relevance means having to watch the entire audiovisual material to be translated before commencing the assignment.

Gutt (1990; 2000) argues that his application of Sperber and Wilson's Relevance Theory to translation suffices to explain all translation-related phenomena. The vexing question whether this can be extended to audiovisual translation can be dismissed here for a number of reasons. Firstly, an assessment of Relevance Theory as a universal translation approach is beyond the scope of the present work. Secondly, despite subsequent applications of Relevance Theory to audiovisual translation, Gutt did not refer to this genre in his original work where he made his rather bold and controversial claim. Thirdly, perhaps most importantly from the perspective of the present study, a universal theory of audiovisual translation may well not only be a Holy Grail for researchers, but possibly a fallacy or even an undesirable proposition altogether. Remael (2010:17) remarks that "some scholars deplore the lack of an encompassing theory of AVT, yet one cannot help wondering if such a theory would even be useful". It appears that, given the current state of research, an attempt at an ultimate, overarching theory of audiovisual translation would limit the potential progress of the discipline.

Bogucki (2004) sees subtitling (as an instance of audiovisual translation) as constrained in a threefold manner. Firstly, like all translation, it is subjected to target audience expectations, norms and conventions; in this respect, the model is related to Karamitroglou's proposal (see above). Secondly, technical limitations regarding the length and duration of the subtitle are applicable. Thirdly and most prominently, the meta-constraint of relevance guides the subtitler's actions. The three pillars on which subtitling is metaphorically positioned are interrelated, with relevance seen as the prime factor guiding the decision-making process.

To demonstrate the functioning of the relevance constraint, Bogucki uses a corpus of the dialogue from Peter Jackson's *The Fellowship of the Ring* and the Polish subtitles prepared by Elżbieta Gałązka-Salamon:

> ST: There are many magic rings in this world, Bilbo Baggins, and none of them should be used lightly.

In the dialogue above, Gandalf stresses the word *none*. The use of the addressee's full name sounds very much like parents or adults rebuking children. Information transmitted through the visual channel reinforces the image of an older and wiser character scolding a less sensible one.

As there is no room in the translation for the multiple shades of meaning, the subtitler is forced to concentrate on the most relevant information, here "think twice before you use any magic ring":

> TT: Magicznych pierścieni nie wolno /używać lekkomyślnie. (lit.: *Magic rings must not be used unthinkingly*).

The success of Sperber and Wilson's theory and its application to translation by E. A. Gutt (op cit) has reverberated throughout other areas of audiovisual translation research. Braun (2007) refers to the concept of processing effort in the context of Relevance Theory (Sperber and Wilson 1986:124–125) and its role in audio description. Having to concentrate on a description of the visual imposes greater cognitive effort on visually impaired viewers, but may result in a more profound cinematic experience. Gambier (2009:21) poses questions that are not unrelated to the interplay between processing effort and information content, which underlies Relevance Theory. He states that when technology makes it possible to translate audiovisual material verbatim, the dilemma is whether to allow that – risking information overload on the part of the audience – or to condense, thus taking the cognitive effort of the viewers into account. Martínez Sierra (2010b) applies Relevance Theory to humour translation in audiovisual texts. Puigdomènech et al. (2008:387) see one of the four main questions in audio description, viz. how much should be described, as directly related to Relevance Theory.

A cognitive approach to subtitling

The aforementioned Relevance Theory brings us to an increasingly popular area within language studies, viz. cognitive linguistics. Cognitive theories of translation span decades (Tabakowska 1993; Lewandowska-Tomaszczyk 2010); however, only lately have attempts been made to research audiovisual translation in a cognitive framework. Deckert (2013) deploys three cognitive categories of structural reconfiguration, viz. granularity, perspective and prominence.

In the example of decreased granularity below[66], "emergency meeting" is translated simply as "meeting", which does not explain the Chechnyan president's striking outfit:

Fig. 4.2.

Action	Soundtrack	Voice-over	Translation
Presidents of Chechnya and Russia.	Ramzan Kadyrov. He appeared on the international stage, wearing a track suit, summoned to the Kremlin for an emergency meeting by the Russian President Vladimir Putin.	Ramzan Kadyrow. Wezwany na Kreml na spotkanie z rosyjskim prezydentem, Władimirem Putinem, pojawił się w dresie.	Ramzan Kadyrow. Summoned to the Kremlin for a meeting with the Russian President Vladimir Putin, he turned up in a tracksuit.

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66 All the examples in this section come from Deckert (2012) and Bogucki and Deckert (2012). The screen grabs are provided courtesy of the producer, Tony Comiti Productions.

Similarly, the omission of the phrase "non-violent army" in the example below is a departure from the oxymoronic original and an instance of decreased granularity:

Fig. 4.3.

Action	Soundtrack	Voice-over	Translation
Freedom Riders about to board their bus.	I was like a soldier in a non-violent army. I was ready.	Byłem jak żołnierz. Byłem gotowy.	I was like a soldier. I was ready.

It would seem that, given the specificity of subtitling, the category of granularity would predominantly manifest itself as reductive. However, despite similarities between granularity and condensation (see techniques of subtitling, chapter three), there is more to this category than simply reducing content; instances of increased granularity are more common and more complex than instances of augmentation, the opposite of condensation. The following is an example of increased granularity. "Having given bread" becomes "providing bread" in translation; thus, a single act of felony becomes repetitive:

Fig. 4.4.

Action	Soundtrack	Voice-over	Translation
A rural landscape, shot from a moving car.	On the same day Natacha exposes a second case. This time it's a public execution. The victim is a man, accused of having given bread to fighters in the mountains.	Tego samego dnia Natasza ujawni drugą sprawę. Chodzi o publiczną egzekucję. Ofiarą jest mężczyzna oskarżony o dostarczanie chleba wojownikom w górach.	On the same day Natacha will expose a second case. It's about a public execution. The victim is a man accused of providing bread to fighters in the mountains.

The next example concerns perspective. Incidentally, it is also based on the adjective "non-violent", which is on the one hand key to the film's message, and on the other seemingly problematic to the translator. Simply making the corresponding Polish adjective negative is morphologically infelicitous. The actual Polish subtitle changes the point of view (compare modulation, Vinay and Darbelnet (1958) and the discussion on subtitling techniques in chapter three):

Fig. 4.5.

Action	Soundtrack	Voice-over	Translation
Freedom Riders reading out the declaration of joining the initiative.	I understand that I shall be participating in a non-violent protest against racial discrimination, that arrests or personal injury to me might result.	Rozumiem, że będę uczestniczył w pokojowym proteście przeciwko dyskryminacji rasowej. Jestem świadomy ryzyka.	I understand that I shall be participating in a peaceful protest against racial discrimination. I am aware of the risk.

In another example of perspective, the present tense of the original makes the observer more involved in the action and the narrative more dynamic. The translator distances himself from the conceptualiser, opting for the past tense instead (see also Bogucki and Deckert 2012):

Fig. 4.6.

Action	Soundtrack	Voice-over	Translation
A slow motion scene with Natacha's daughter.	As a result of the threats Natacha chooses to take her daughter far away from Grozny for a while. As to her, she decides to take a break in London.	Po tych groźbach, Natasza wywiozła córkę z Groznego. Sama zdecydowała się odpocząć w Londynie.	After these threats, Natacha took her daughter far away from Grozny. As to her, she decided to take a break in London.

The final category in the model is prominence. The source and target construals profile different substructures of a base which comprises elements such as the parties involved, one of which would be pressing charges against the other one. Whereas the original has the inanimate "charges" and the animate "suspects", the translation has two animate nouns:

Fig. 4.7.

Action	Soundtrack	Voice-over	Translation
A close-up of Natacha Estemirova.	As of today the official investigation into the death of Natacha Estemirova has resulted in nothing – no charges, not even suspects.	Do dzisiaj nie ma żadnych efektów oficjalnego śledztwa w sprawie śmierci Nataszy Estemirowej. Żadnych oskarżonych ani podejrzanych.	As of today there are no results of the official investigation into the death of Natacha Estemirova. No people accused, no suspects.

In another example of prominence, the thorny issues are language register and form of address. The mild profanity of the original is not a racial issue at all, but rather a reflection of the time pressure and stress connected with the potentially dangerous situation. The Polish version dispenses with the profile-base alignment of the source text, becoming less emotional and more officious:

Fig. 4.8.

Action	Soundtrack	Voice-over	Translation
John Seigenthaler recounting his conversation with a black woman attacked during a riot.	I said, "Get your ass in the car, sister."	Powiedziałem: "Natychmiast wejdź do samochodu".	I said, "Get in the car immediately."

Cognitive methodologies employed to research audiovisual translation will continue to be proposed. The model outlined above may require refinement and expansion to include more cognitive categories, but it certainly offers a welcome change from the traditional taxonomies of (audiovisual) translation techniques or procedures.

Corpora in audiovisual translation studies

Corpus linguistics was a major facet of research into language in the second half of the 20th century and its significance continues to grow. Baker (1993) was one of the first scholars to note the potential that large electronic corpora might have in researching the linguistic nature of translations and looking for universal features (see translation universals above). Data-driven research has quickly permeated translation studies. Translators use language corpora in their work, translation scholars benefit from parallel corpora, while possibilities of corpus-based machine translation engines are investigated. The technological

implications of corpus-based and corpus-driven research do not mean that it is restricted to a particular type of translation; for example, there are corpus-driven studies of literary translation (Grabowski 2012). A comprehensive study of corpora in translation studies is outside the scope of this work, especially as such studies have already been undertaken (Baker 1995; Laviosa 2002; Olohan 2004; Beeby et al. 2009). However, the use of audiovisual translation corpora appears to be a relative novelty that has received little academic attention.

A corpus needs to meet a range of requirements in order to be a valid research tool. Gile (1998) mentions validity, representativeness and quantification as three criteria in evaluating the usability of data. Creating audiovisual corpora is limited by a range of issues, such as copyright transfer, compilation and transcription. Tools like the Multimodality Concordance Analysis (Baldry and Thibault 2008) have thus far been limited to advertisements. The Forli corpus of screen translation (Valentini 2008) is an initiative undertaken by the University of Bologna's Department of Interdisciplinary Studies in Translation, Languages and Culture; it is used to research original and dubbed films in Italian and German. The American Movie Corpus (Forchini 2012) is a collection of dialogues from American films, purposely built for research into movie conversation. The Polish project LeCoS (Learner Corpus of Subtitles) aims at collecting data for audiovisual translation teaching purposes.

Remael, De Houwer and Vandekerckhove (2008) combined quantitative and qualitative research to investigate intralingual open subtitling in Belgian Flanders, an area with a particularly complex linguistic situation. Dutch subtitling of native speakers of northern Dutch or Flemish is becoming increasingly common there. The authors collected a large corpus of Dutch TV programmes and conducted interviews with professionals in the industry. Though area-restricted, this research is an important contribution to the discussion on dialect in audiovisual translation (cf. the example of *Trainspotting* in chapter two and the discussion on language varieties in chapter three).

Audiovisual translation corpora are usually narrowed down to a single type of translation. The TIWO project ("Television in words") aimed at collecting a corpus of audio descriptions with a view to quantitatively analyse verbs describing character actions (Salway 2007).

Audiovisual translation research tends to be corpus-based rather than corpus-driven (see Tognini-Bonelli 2001 or McEnery et al. 2006 for detailed explanations of the two terms). Audiovisual corpora are relatively small, but representative; research is largely intuitive and leads to conclusions contributing to audiovisual translation theory.

The process of (audiovisual) translation: think-aloud protocols and Translog

The previous chapter briefly introduced think-aloud protocols as a data elicitation method in translation studies. Despite the drawbacks mentioned in that section, think-aloud protocols do offer a fairly rigorous way of introspection. Research in cognitive psychology (Ericsson and Simon 1993) indicates that thinking aloud does not alter the structure of thought processes, but only slows them down slightly. In order to account for unconscious processing, inaccessible by means of think-aloud protocols, methodological triangulation is necessary. Translog, a computer software application that logs keyboard activity involved in making a translation (Jakobsen 2006), can be used on top of think-aloud protocols and possibly other methods, such as retrospective interviews and recordings, to arrive at an accurate representation of the translation process.

While protocols can be used to investigate the process of audiovisual translation regardless of the modality, the application of Translog is by its nature limited to those modalities that involve typing, that is in principle captioning (but not respeaking). Therefore, it seems that the type of audiovisual translation that is going to attract the most interest with respect to process-oriented research is subtitling. Not only is it becoming the most popular audiovisual translation modality, researchable by means of several methods, but it also exhibits certain features that make it a fascinating object of study. As indicated multiple times throughout this text, subtitling is subject to constraints. The unit of translation (Newmark 1988; Bogucki 2008 and elsewhere) becomes less of an abstract, cognitive construct and acquires more concrete dimensions due to the functionality of the subtitling software and the limitations on the length of a single subtitle. Think-aloud protocols confirm the old assumption that expert translators tend to use longer units than novices (Jakobsen 2003). A think-aloud protocol-based study on the unit of subtitling may yield very interesting results and shed light on the complex relationship between the creative process of translating on the one hand and the constrained environment of the software on the other.

Action Research revisited

This section discusses the potential of Action Research, described in the previous chapter, in audiovisual translation studies. In her PhD dissertation, Neves (2005) uses Action Research as a methodological approach to study subtitles for the deaf and the hard-of-hearing. It must be noted at this point that Action Research may be seen as a methodology or as an approach, but it appears more

common to treat it as a collection of methodologies or indeed a paradigm (Neves 2005:47). Reason and Bradbury (2001) present Action Research as an orientation of inquiry rather than a single methodology.

As it has been previously indicated (chapter three), the main asset of Action Research is its ability to bring together theoreticians and practitioners, thus bridging the notorious gap that seems to plague not only translation studies. The balance between theory and practice is crucial in translation research. Positivist traditions, in which theory determines practice, have little application in translation studies, as "no full-scale theory of translation now exists" (Nida 1991:20). Instead, multifarious theoretical approaches to translation appear, influenced by developments in linguistics and other disciplines, and, most importantly, also by advances in the practice of translating. Practical findings that feed into theory, changing it and resulting in different theories, is exactly what happens in Action Research (cf. Neves 2005:72). Audiovisual translation research in particular is a chance to challenge established academic views by integrating theoreticians and practitioners. For instance, research into audio description simply cannot be done without active participation on the part of the default recipients, namely the visually-impaired; only by integrating VIPs (compare the section on accessibility in chapter one) into the research cycle, can valid conclusions concerning audio description be drawn.

The consortia mentioned in chapter three (e.g. MUSA or e-Title) evidence the need for research involving both practitioners and theoreticians. In fact, such teams may be using Action Research projects inadvertently. In audiovisual translation, complex as it is, research combining merely the expertise of academics and translators may be insufficient; the contribution of software engineers and technicians, possibly also broadcasters, may be a necessity.

Furthermore, the cyclical nature of Action Research makes it an ideal candidate to study such a dynamic genre as audiovisual translation. The ongoing research, which thrives on previous findings, takes into account current developments, and allows for reflection, action and observation, is a viable way to explore an area of such diversity and scope. A longitudinal project investigating practically any aspect of audiovisual transfer, especially those in which technology plays a role, should not terminate once initial findings are available, but should draw on these, allowing for new techniques, trends and possibilities, to commence another research cycle.

On balance, the capability of Action Research should be appreciated by audiovisual translation scholars. Its main features include the cycles of research, the actions taken at the end of each cycle, the participation of the research subjects

and the practicality of the inquiry. All of these are key elements in the study of audiovisual translation. The downsides (compare chapter three) include the uniqueness of the research. However, just as the ultimate theory of translation is a fallacy, so is, arguably, the ultimate method of audiovisual translation research. The fact that each action research usually describes a unique problem should not constrain the acceptability of Action Research in audiovisual translation studies.

A methodological proposal: tertium comparationis in audiovisual contexts

Due to the interdisciplinary nature of translation studies, notions from neighbouring disciplines pervade translational discussions. Throughout this chapter, we have employed concepts and tools known in linguistics, film studies, communication studies, economics, sociology, behavioural sciences etc. Tertium comparationis, rooted in rhetoric and well-established in contrastive analysis (Krzeszowski 1990; Jaszczolt 2003), has permeated approaches to translation for years (see, for example, Steiner 1975:319). A third, independent, invariant element against which the original and the translation are compared in order to gauge transfer of meaning, seems necessary in the search for equivalence. Just like the concept of equivalence itself, tertium comparationis has generated considerable controversy; Pym (2010:20) calls it "naive" and "idealistic". Presenting the notion to novice translation researchers, Hatim and Munday (2004:32) warn that "[t]his has long been a thorny issue in Translation Studies and no one measure has ever been accepted by all." Piotrowski (2011:177) explains that the waning interest in contrastive linguistics since the 1990s has resulted in the decreasing popularity of the concept (compare also Lewandowska-Tomaszczyk 1999), at least on the theoretical plane. However, the practical implications of tertium comparationis continue to be valid. According to Piotrowski (2011:179), tertium comparationis must meet two conditions in order to be of practical use. Firstly, it should be intuitive, transparent and available to the translator, without necessitating any profound theoretical inquiry; secondly, it should be external to both the source and target language, rather than stemming from one of them.

In audiovisual translation, the moving picture may be considered a tertium comparationis. As indicated in chapter two and elsewhere, the visual-nonverbal channel is an integral part of the filmic message and should be taken into account in audiovisual translation. However, that does not preclude its application as an external point of comparison for the aural-verbal channel and the foreign language version. It meets the two criteria mentioned above, albeit with occasional reservations, especially as regards the second criterion. To make sure that

it holds true, the visual-nonverbal channel must be clearly distinguished from the visual-verbal one. If they were to be treated as one visual channel, the latter, containing written text visible on the screen, almost exclusively in the language of the original dialogue, would constitute a major obstacle to treating the picture as tertium comparationis, on account of the second criterion. Even if the visual-verbal channel is taken out of the equation, the visual-nonverbal channel alone may contain clues transparent to the source audience, but obscure to the target viewers. For example, the venues, the characters' actions, attires etc. may all communicate important information that gets through more easily to the source than to the target audience. However, in general the moving picture functions well as an independent, third element in the comparison of the original dialogue and the translation.

With regard to the first criterion, the reservations seem even more negligible. Appreciating the visual component in film does not necessitate expertise in the art of film-making, though a smattering of film studies is certainly an asset, as is familiarity with film genres and directors' individual styles; thus the visual-nonverbal channel is accessible to the practitioner without a need for prior theoretical research. The rare situations in which the audiovisual translator is made to work solely with the dialogue, without recourse to the picture, can be classified as abnormalities, constituting serious infringement of the code of professional conduct. As such, they do not invalidate the criterion of availability.

On balance, the picture appears a viable tertium comparationis in audiovisual translation. Its usefulness, however, requires research, particularly with respect to the mode of audiovisual translation used. The very idea of comparing the original with audiovisual translation is heavily dependent on its type. Out of the three main ones, subtitling offers complete comparison, voice-over offers partial comparison, while dubbing offers none. In the case of accessibility, handicapped viewers are deprived of the ability to compare, unlike non-disabled ones, who may also use these types of audiovisual translation (see the discussion in chapter one). The visual-nonverbal channel cannot be a potential tertium comparationis in the case of audio description, as this intralingual mode of audiovisual translation consists of describing the visual component.

Conclusions: interdisciplinarity and intermethodology

The future of methodological research into audiovisual translation is bright. Orero et al (2018:114–115) mention the possibilities in experimental research into AVT afforded by, among others, electroencephalography and psychophysiological measures such as galvanic skin response and heart rate. This is fascinating

an profoundly important on a number of levels. It showcases the unprecedented development of research into translation. Practised for thousands of years, discussed for centuries, and researched for decades, translation seems to have finally shed the shackles of text in the traditional sense and therefore text-linguistic analysis firmly rooted in the humanities. Of course, such traditional approaches continue to be valid and relevant. However, deploying experimental methods adopted (and adapted) from (exact) science like medicine or physics to analyses of multimodal and multimedial texts is a massive step away from subjective, even anecdotal research toward controlled, generalisable, outcome-oriented research geared at obtaining hard and replicable data.

Hansen (2006:6) mentions the relationship between interdisciplinarity and what he labels "intermethodology" to explain that an interdisciplinary area of research such as translation tends to utilise a variety of methods and research patterns. This volume has highlighted the multisemiotic nature of audiovisual translation and the interdisciplinary nature of audiovisual translation research. Taking the common ground between translation and audiovisual translation in particular as its point of departure, this chapter has progressed from studies of audiovisual translation reception (with special reference to audio description), through multimodality and multidimensionality, norms, cognitive approaches, uses of corpora, think-aloud protocols, and Action Research, to a new interpretation of the seminal concept of tertium comparationis.

The presentation of approaches, models, methodologies and methods is neither homogeneous nor exhaustive. Commonly used methods such as surveys or interviews are not scrutinised here, as it is felt that their demonstration would not contribute to the discussion on audiovisual translation research in hand. Technological advancement and the growing financial autonomy of higher education institutions leads to the implementation of sophisticated equipment, such as eye-trackers, which in turn leads to considerable headway in research, but also to verification of the available methodologies and emergence of new ones. Research into audiovisual translation is based on established approaches, such as Descriptive Translation Studies or Relevance Theory, dating back to the 1980s. It also begins to implement methodologies of similar import and tradition, but thus far absent from translational enquiries (Action Research). Furthermore, it adopts and delevops methods previously used for small-scale research on related topics (cf. the case of multimodal analysis vs. multimodal transcription). Finally, as awareness of audiovisual translation and its heterogeneity steadily grows, new approaches and methodologies develop, accentuating the multisemiotic dimension of audiovisual translation (cf. the MuTra project).

Conclusions

At the beginning of this century, an influential textbook devoted to researching translation (Williams and Chesterman 2002) listed twelve areas of interest for a novice translation researcher, one of which was multimedia translation (the authors' term for audiovisual translation). As the present volume aims to demonstrate, audiovisual translation has since then grown to be more than merely one of many research areas within translation studies.

The very first sentence in this volume mentions a redefinition of translation studies. Later in the text (chapter two), translation studies is referred to as a "supra-domain". Neither the seminal map dating back to the early days of the discipline (Holmes 1972) nor its later versions (Munday 2001; Snell-Hornby 2006) can fully account for what translation studies has evolved into. Localisation is terminologically distinct from translation, but strongly related and increasingly important. Computer assisted translation is not only a reality, but a necessity. Audiovisual translation, practically ignored a few decades ago, is now a fully-fledged research area, to say the least. It may be somewhat too early to speak of definitive schisms, but audiovisual translation has every potential to be promoted from the status of a subdiscipline within translation studies to that of an independent interdiscipline. The growing importance of audiovisual translation, as well as the independence of interpreting studies, warrant a major update of translation studies, to see to what extent the particular approaches, paradigms and methods within it have stood the test of time. The process of translation, audience expectations, tools for training translators, and relations between academia and industry are constantly changing. A new map of translation studies may well be a starting point for the redefinition mentioned at the beginning of this paragraph.

Throughout this work, we have been creating an image of audiovisual translation as increasingly technology-dependent, polysemiotic, dynamic, popular with academics and students alike, yet comparatively under-researched. By contrast, research into literary translation, in comparison with the volume of literary translations done around the world, is considerably more prominent. From a practical perspective, as evidenced by a report on the status of the translation profession in the European Union[67], whereas literary translators are entitled to

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67 Available online at: http://ec.europa.eu/dgs/translation/publications/studies/translation_profession_en.pdf, accessed on November 20th, 2012.

special benefits, such as insurance, social security, or in the case of Spain even exemption from VAT, audiovisual translators are provided with no such allowances. No claim is made here that films have taken the place of books in our lives, as such a claim would obviously have to be substantiated by thorough longitudinal research, taking into account text and film genres, cultural differences, national priorities, film adaptations of books, book adaptations of films, quality vs. quantity, e-books and audiobooks, the role of the Internet in disseminating both book and film content, and many more. Furthermore, audiovisual translation is not restricted to film alone. However, the role of audiovisual products in culture is beyond question. As these products evolve, so do audiovisual translation modes. Already in 2003, Jorge Díaz-Cintas noted that

> the world of audiovisual production is constantly changing, and translation modes are not as set in stone as some would like to believe. […] this diversification of modes creates the need for translation and generates more work in the field.
>
> Díaz-Cintas 2003:197–198

It appears that out of the three main audiovisual translation modalities, subtitling has the most prospects for success. Díaz-Cintas (2005b: 19) argues that its low cost, versatility and simplicity make it the "supreme" mode of audiovisual translation. Voice-over as we know it may eventually cease to exist (Bogucki 2010; Szarkowska and Laskowska 2015) and, while dubbing is still going strong in large and affluent countries, the movement for wide recognition of media accessibility results in the increase of intralingual subtitling also in those areas, at least as far as the EU is concerned (Georgakopoulou 2012). A survey carried out in 2007 by Media Consulting Group in partnership with Peacefulfish[68] showed that only Italy and Spain resist the trend of introducing subtitling in the cinema, whereas other traditionally dubbing countries (France, Germany, Austria, Hungary) are contemplating this shift.

One area which audiovisual translation research needs to address is the notion of text. The traditional dichotomy of source vs. target text needs revision for the purposes of audiovisual translation research. Classical models of text analysis for translation (to mention only Nord 1991) carry only limited relevance to audiovisual translation studies. Outside the audiovisual world, the role of visual elements in texts seems to be more and more prominent, and space on the page may be utilised more creatively than in the past, with the digitalisation of text editing being of considerable assistance in this regard. This is also being recognised in

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68 http://ec.europa.eu/culture/media/programme/docs/overview/evaluation/studies/ dubbing_sub_2007/ex_sum_ds_en.pdf, accessed on February 2nd, 2012.

translation studies. The relationship between the visual and the verbal in translation has been discussed in literature (see, for example, Kwiatkowska 1997). In a seminal approach to strategies for handling non-equivalence at word level, Baker (1992:42) proposes translation by illustration, whereby what is untranslatable may simply be shown in a picture or photograph.

The limited scope of this work and the need for comprehensive research within a number of areas have been brought up more than once in the present volume. Indeed, the interdisciplinarity of audiovisual translation research is key. As Braun (2008:18) observes, "Translation Studies has traditionally been concerned with the creation of meaning based on the use of verbal language." The budding domain of audiovisual translation studies needs to go beyond that, in order to enter the new dimension of the mediation of audiovisual material. It needs to be even more interdisciplinary and expansive than translation studies. In addition to disciplines closely related to linguistics, such as semiotics and discourse analysis, audiovisual translation studies should draw extensively from film and theatre studies, as well as information technology. Gambier (2009:20) notes the impact of new technologies, such as video on demand and podcasting, on new formats, such as mobisodes (one might add webisodes), which are very short films available on mobile devices (and streamed on the Internet). He argues that these could emphasise the role of close-ups and soundtrack, whereby the importance of dubbing would increase.

Over a decade ago, Díaz-Cintas stated that "at present, a large number of AVT scholars are young, requiring time and maturity to expand their cultural knowledge." (Díaz-Cintas, 2004a: 66). These audiovisual translation scholars are now metaphorically coming of age, and their cultural knowledge is sufficiently expansive. Pioneers of audiovisual translation research, to name only Yves Gambier and Henrik Gottlieb, are still academically active, and their expertise is invaluable to younger generations. Those who were, as teenagers, passive recipients of audiovisual material and computer games have now graduated and, brimming with invigorating ideas that may soon shape the emerging field of audiovisual translation studies, are competing with mature audiovisual translation scholars. On a personal note, in April 2000, as a young researcher with some expertise in translation studies (at least so I thought back then), I had the opportunity to chat with the late Peter Newmark for the first time. "So what are you interested in?" he asked, to which I proudly responded: "Translation." He bridled at that and retorted, words to that effect, "What do you mean, translation? Of course you are interested in translation, just like you are interested in life. Translation is everything, you have to be more specific than that."

Translation was originally seen as an operation on texts (literary, specialised or day-to-day), books, papers, manuals, etc. In the modern world, translation is related to localisation; the translated material comprises films, commercials, websites, software, comic books, video games, podcasts, and many more. We have yet to see the ultimate theory of translation, and arguably we never will, as this is a phenomenon that affects us practically on a daily basis in so many different ways. Translation is now too complex a notion to be explained by a simple approach and researched with the help of a simple methodology. Audiovisual translation, despite its more limited scope and potential, interfaces with a range of disciplines such as film studies and information technology, and is branching out to embrace new areas, targets and technologies. Its role in intercultural communication has been highlighted numerous times throughout this volume. Thus, on the one hand, audiovisual translation can (and does) make use of concepts and methods tried and tested in translation studies; on the other hand, it needs to stop relying exclusively on these, as the paradigms of translation studies are becoming insufficient to explore the full potential of audiovisual translation. Theories and methods of AVT attract an increasingly large pool of researchers, as evidenced by the special issue of *Target* devoted solely to this matter (Gambier and Ramos Pinto 2016), including papers on a number of topics also discussed in the present volume (Action Research, Relevance Theory, multimodality, pragmatics, etc.).

One goal that audiovisual translation studies should set is to bring down the ivory tower and to bring academia and industry closer to one another. The nagging problem of the gap between theory and practice in translation studies has been extensively discussed. Williams and Chesterman (2002:2) note that

> "it is difficult, if not impossible, to appreciate the thought processes, choices, constraints and mechanisms involved in translation if you have never engaged in the process yourself".

Hatim (2001:7) states that

> "nowadays, it is quite common in the field to have practising translators or teachers of translation (or, more commonly, those who are both) engage in the identification of interesting problem areas, the choice of suitable investigation procedures and the pursuit of research aimed at providing answers to a range of practical issues."

Such a process is reminiscent of the recommended procedures for Action Research, as described in chapters three and four.

The present work may have provided some answers, but it has also posed a number of questions. It has surveyed common areas of interest within the budding genre of audiovisual translation studies, but has no doubt fallen short of

exhausting all feasible avenues of research. It has pointed to possible methods of studying audiovisual transfer, but has failed to delineate a universal methodology for audiovisual translation research, very possibly because no such methodology exists. It has, however, made a call for audiovisual translation studies, an interdiscipline in its own right, to bring

> together those from the audiovisual industry who commission and carry out screen translation and those who can situate and evaluate the work of the former in the broader context of intercultural, translation, language, communication and (multi)media studies.
>
> O'Connell, 2007:132

To reiterate the words of Aline Remael (2010:15) quoted in the introduction, the 21st century will in all probability see not so much the advent of the audiovisual turn in translation studies, but even a detachment of audiovisual translation and the emergence of a new academic discipline. That discipline would not be confined to standard research methods practised in the humanities, though it would certainly draw extensively from translation studies methodologies. Eyetracking (compare chapter three) is but one example of how audiovisual translation research makes use of scientific methods and tools. Studying audiovisual translation will no doubt have a cyclical nature, along the lines of Action Research methodologies. The beginning of each new cycle may see new developments and trends, technological advances, changing audience expectations and conventions. The role of the visual-nonverbal channel will continue to be researched, whether by means of translation studies methodologies (perhaps as a constraint filtering the audiovisual translator's decisions), within the paradigms of film studies, or otherwise. Collaborative translation has already become a hot topic; amateur translation communities and the shared use of online tools will continue to attract the attention of theoreticians and may explore hitherto unprecedented avenues. General interest in audiovisual translation will continue to grow, together with the role of the visual component in communication, and the promising new discipline will need to develop, both conceptually and methodologically.

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Audiovisual references

Note that this list contains references to all audiovisual material mentioned throughout this work, including feature films, serials, cartoons, commercials, TV shows and in one case an opera.

2001: A Space Odyssey (1968); dir. Stanley Kubrick

24 (2001–2010); created by Joel Surnow and Robert Cochran

'Allo 'Allo! (1982–1992); dir. David Croft et al.

Annie Hall (1977); dir. Woody Allen

Apocalypse Now (1979); dir. Francis Ford Coppola

As Good as it Gets (1997); dir. James L. Brooks

Avatar (2009); dir. James Cameron

Babel (2006); dir. Alejandro González Iñárritu

Big Lebowski (1998); dir. Joel Coen

Blackadder Goes Forth (1989); dir. Richard Boden

Blade Runner (1982); dir. Ridley Scott

Blown Away (1994); dir. Stephen Hopkins

The Blue Planet (2001); narrated by David Attenborough

Bob the Builder (1999); dir. Liz Whitaker

Brief Encounter (1945); dir. David Lean

BZWBK Chuck Norris advertising campaign

Casablanca (1942); dir. Michael Curtiz

Changeling (2008); dir. Clint Eastwood

Chłopaki nie płaczą (2000); dir. Olaf Lubaszenko

Crank (2006); dir. Mark Neveldine and Brian Taylor

Dead Ringers (2002–2007); created for BBC by Bill Dare

The Devil Wears Prada (2006); dir. David Frankel

Dockers Stretch Pants (2006); advertising campaign

Doctor Who (since 1963); created by Sydney Newman

Drawn Together (2004); dir. James Purdum

Elektra (Richard Strauss); dir. Lofti Mansouri

E.T.: The Extra-Terrestial (1982); dir. Steven Spielberg

Fala Zbrodni (2003–2008); dir. Okił Khamidov et al.

Fatal Instinct (1993); dir. Carl Reiner

The Fellowship of the Ring (2001); dir. Peter Jackson

Freedom Riders (2010); dir. Stanley Nelson

Fresa y chocolate (1994); dir. Tomás Gutiérrez Alea, Juan Carlos Tabío

Getin Bank advertising campaign

The Godfather: Part II (1974); dir. Francis Ford Coppola

Heat (1995); dir. Michael Mann

Heroes (2006–2010); created by Tim Kring

The Hours (2002); dir. Stephen Daldry

House of Cards (2013–2018); created by Beau Willimon

Hostage (2005); dir. Florent-Emilio Siri

Inglourious Basterds (2009); dir. Quentin Tarantino

The Interpreter (2005); dir. Sydney Pollack

Irma la Douce (1963); dir. Billy Wilder

I want Candy (2007); dir. Stephen Surjik

Katyń (2007); dir. Andrzej Wajda

Kill Bill: Vol. 2 (2004); dir. Quentin Tarantino

The Legend of Tarzan (2001); dir. Victor Cook

Little Britain (2003); dir. Steve Bendelack

Lock, Stock and Two Smoking Barrels (1998); dir. Guy Ritchie

Lost in Translation (2003); dir. Sofia Coppola

The Man with Two Brains (1983); dir. Carl Reiner

Men in Black (1997); dir. Barry Sonnenfeld

Mercedes Benz (2008); advertising campaign

Monty Python and the Holy Grail (1975); dir. Terry Gilliam and Terry Jones

My Big Fat Greek Wedding (2002); dir. Joel Zwick

Notorious (1946); dir. Alfred Hitchcock

Nurse Betty (2000); dir. Neil LaBute

Ocean's Eleven (2001); dir. Steven Soderbergh

Open Season (2006); dir. Roger Allers and Jill Culton

Open Season 2 (2008); dir. Matthew O'Callaghan

Pitbull (2005–2008); dir. Patryk Vega

Pulp Fiction (1994); dir. Quentin Tarantino

Robin Hood: Men in Tights (1993); dir. Mel Brooks

Scary Movie 4 (2006); dir. David Zucker

Shrek (2001); dir. Andrew Adamson and Vicky Jenson

Shutter Island (2010); dir. Martin Scorsese

The Social Network (2010); dir. David Fincher

Sophie's Choice (1982); dir. Alan J. Pakula

Star Trek (1966–1969); dir. Marc Daniels et al.

Star Wars (1977–2005); dir. George Lucas et al.

Sur mes lèvres (2001); dir. Jacques Audiard

Trainspotting (1996); dir. Danny Boyle

The Untouchables (1987); dir. Brian De Palma

Who killed Natacha? (2011); dir. Mylene Sauloy

Vicky Cristina Barcelona (2008); dir. Woody Allen

Yellow Submarine (1968); dir. George Dunning

Zwei Herzen im Dreiviertel-Takt (1930); dir. Géza von Bolváry

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