

Díaz Cintas, J. & Nikolić, K. (Eds.). (2018). *Fast-forwarding with audiovisual translation*. Bristol: Multilingual Matters. 230 pp.

In the digital society we live in, the development of new technologies has shifted the way in which information is consumed by people. Nowadays, audiovisual media are one of the most common means of communication and entertainment. In order to access media, end users rely on the translation modes made available by audiovisual translation (AVT), including subtitling and dubbing, among others. This shift in media consumption has contributed to expanding AVT research, so as to understand the translation process better, to improve the quality of the final product and ultimately to make media more accessible to everyone.

The book under review, edited by Jorge Díaz Cintas and Kristijan Nikolić, is a recent publication in the Multilingual Matters series. In their introduction, the editors explain in detail the rapid evolution of AVT in the past decades, which has been constantly growing as media have been increasingly consumed through audiovisual content. The editors also discuss the important role of new profiles of end users in audiovisual media, who consume content in different formats and on different devices. According to the editors, many studies have been conducted in AVT, consolidating its place as a research area in Translation Studies (TS). The current lines of research in AVT go beyond the conventional focus in TS (e.g., translational strategies, linguistic transfer) and conduct empirical studies using psychometric measures and statistical methodologies to test translation theories. This book aims to offer a panorama of the current AVT research by including a variety of studies that adopt different approaches and language combinations, discuss research projects and examine professional practice in various contexts. To do that, the studies collected in this book cover various audiovisual modes (dubbing, subtitling and accessibility services) and media formats (television, DVD, internet, cinema).

This 12-chapter volume consists of four parts. Part I includes three chapters that explore the challenges in transferring language and culture in AVT. In order to do that, the studies conducted in these chapters adopt a cross-disciplinary approach to examining multilingual and multicultural audiovisual material, as well as cultural constraints and legal provisions with authentic audiovisual content. Part II presents four studies on the reception of audiovisual productions and the translation process. Some of these studies include eye-tracking technology to gather reliable data on subtitling and dubbing. The professional environment in different countries is explored in three chapters in Part III of this book. It is especially directed at professionals as well as trainers in the field of AVT. The last two chapters, pertaining to Part IV, are dedicated to the pedagogical potential of AVT in teaching foreign languages and tracking language planning development. Throughout the book, the reader will appreciate the emphasis placed on conducting practical research to improve the end-user experience by seeking to build a bridge between the audiovisual industry and the world of academia.

In Chapter 1, *Globalising Bollywood: My Name Is Khan from India to Italy through Hollywood*, Vincenza Minutella draws attention to the challenges involved in translating multilingual films produced by the growing Indian film industry. The author analyses the different linguistic, cultural, religious and cinematic aspects that characterize these cinematographic productions, as well as the trimmed versions produced for Western audiences. The case study analysed is the Indian Hindi film *My name is Khan* (2010), which contains Hindi and Arabic. The author explains how code switching language alternation is erased in the dubbed Italian version in the case of Hindi, but how Arabic words and expressions are preserved to show features of Muslim identity. It would have been interesting to gain more insight into the decision to erase the Hindi language from the film in the dubbed version. The author proves that the strategies used to translate multilingual films do not depend exclusively on linguistic constraints, but also on socio-

economic and ideological factors and on current professional practices. Minutella compares the domestication used in this film with the strategy of dubbing and subtitling adopted in another film, *The namesake* (2007), to prove that there is not just one successful translation mode to translate multilingual films.

In Chapter 2, *How to Be Indian in Canada, How to Be Indie in Italy: Dubbing a TV Sitcom for Teenagers*, Marina Manfredi highlights the need to conduct further AVT studies on multiethnic/multicultural sitcoms for teenagers that promote intercultural education through audiovisual content. The author examines the Italian dubbed version of a teen-orientated Canadian sitcom about an Indo-Canadian girl and proves how a cross-disciplinary approach, combining the theory of translating children's literature and postcolonial translation, can be useful in selecting translation strategies for multicultural issues. The analysis of the translation of culture-specific references shows that further thought should be given to the dilemma between foreignising or domesticating multicultural sitcoms for a younger audience.

In addition to the AVT study of multilingual and multicultural films, Chapter 3, *Censorship and Manipulation of Subtitling in the Arab World*, analyses how cultural and legal constraints affect the translation of audiovisual material in certain countries. The author of this chapter, Sattar Izwaini, describes a sad reality of censorship and manipulation of subtitling in the transfer of Arabic culture and language. In this context, the translator plays a sensitive role in deciding how to transfer information. The author shows how the translation strategies to subtitle into Arabic focus on the viewers' values and expectations, producing a different effect on the final audiovisual production with respect to the source text.

Part II on the reception and process of audiovisual media opens with Chapter 4, *Do Shot Changes Really Induce the Rereading of Subtitles?*, by Agnieszka Szarkowska, Izabela Krejtz and Krzysztof Krejtz. This chapter explores a key factor in the creation of subtitles: the potential impact of shot changes on the rereading of subtitles. The authors of the study prove the need to provide empirical evidence to create useful and updated guidelines, recommendations and standards for audiovisual translation. Another important aspect of this study is the approach taken in the design of the experiment, which includes a high degree of ecological validity by recreating a natural context of participants watching subtitled videos with the sound on. In order to test the effects of shot changes in processing subtitles, the authors use eye-tracking to collect quantitative data of participants' eye movements. The authors also include comprehension questions, but unfortunately do not discuss them in the chapter, which could have given more insight into the interpretation of the findings. One of the most important contributions of this study is the approach taken to interpret the eye-tracking results, which can give new information to subtitlers and experts in the AVT field: looking again at the subtitle after a shot change does not mean that viewers read it again; it simply implies that viewers verify whether the subtitle is the same as the previous shot or not. Thus, shot changes seem to induce more gaze shifts. This chapter is based on two other articles that investigate the same issue (please, refer to Krejtz, Szarkowska, & Krejtz, 2013; Szarkowska, Krejtz, Łogińska, Dutka, & Krejtz, 2015).

In Chapter 5, *Watching Translated Audiovisuals: Does Age Really Matter?*, Elisa Perego investigates the reception of dubbing and subtitling in older adults, a segment of the population that has not been studied in depth yet deserves attention, as this type of end user spends many hours watching television. By conducting an empirical study among end users, the author discusses in detail the many advantages of using subtitled videos for older adults and encourages further studies testing this segment of the population. The results show that older people process subtitling and dubbing equally well. More details on the experiment – such as the number of participants, the measures taken or the findings – could have contributed to making the results section more convincing to readers. This study complements the findings of a more comprehensive

study on the effects of dubbing and subtitling in older adults (Perego, Del Missier, & Bottiroli, 2015).

Chapter 6, *Content Selection and Presentation: Considerations in Interlingual Subtitling Inquiry*, highlights the importance of paying close attention to meaning construction in interlingual subtitling, with a view to offering high-quality translation. Mikolaj Deckert presents a series of tools from cognitive linguistics, translation and subtitling that can be applied in the research into and the didactics and practice of subtitling. By showing examples of authentic subtitles, he explains the implications of choosing different interpretations in the perception and alteration of meaning. Although this chapter discusses the implementation of interesting notions in subtitling research, it should be noted that it is the only study in this section (Part II) that does not include end users. As a result, it creates a considerable contrast with the rest of the chapters in Part II, resulting in lower cohesion with the order of the chapters.

In Chapter 7, *Eye Tracking and the Process of Dubbing Translation*, Kristian Tangsgaard Hvelplund analyses the process of dubbing translation using eye-tracking data. He provides a quantitative data analysis that contributes to understanding the cognitive process involved in this translation modality. The results show that novice dubbing translators invest more time in analysing the target text, followed by processing the source text and the audiovisual material. The methodology used to conduct this study could be applied to subtitling research, as a means to understand the mental process involved in translating subtitled material. The findings of this study can also contribute to developing a new model (to train future dubbing translators) and to obtaining higher-quality results in dubbed material.

The third part of the book addresses the professional dimension of AVT and begins with a chapter devoted to another mode of audiovisual translation that promotes media accessibility: audio description. Chapter 8, *Audio Description Crisis Points: The Idea of Common European Audio Description Guidelines Revisited*, written by Iwona Mazur, implies an important contribution in understanding how to improve audio description practice and training in Europe. The findings provide the "Audio Description Points": a list of critical elements that an audio describer needs to consider in the decision-making process in audio description. These findings represent an important step in the development of audio-description strategies for professionals across Europe and they reveal the necessity to allow flexibility in practice, since there are elements that vary from country to country.

In Chapter 9, *Mapping Subtitling Competence: An Empirical Study of Companies' Needs and Expectations*, Agnese Moretti addresses a number of stakeholders in the subtitling field – subtitlers looking for work, university graduates, recruiters, audiovisual translation trainers and researchers – by analysing the present subtitling industry market. This study aims to map subtitling competence empirically by examining a sample of 48 job descriptions written by companies across the world. Moretti carries out an exhaustive statistical analysis and provides practical considerations focused on the professional subtitling field. This study empirically corroborates findings from previous studies on subtitling competence.

The last chapter in Part III, *Developing Subtitling for the Deaf and the Hard-of-Hearing in Turkey* by Ali Gürkan and Jorge Díaz Cintas, discusses the obstacles that a country can face when developing media access services to provide information to all segments of the population. Chapter 10 explores the case of Turkey by undertaking an exhaustive analysis of media accessibility for Turkish deaf and hard-of-hearing viewers. The authors expose facts by examining the evolution of subtitling for the deaf and the hard-of-hearing and by including statistics on viewing habits, legislation and education. This chapter can prove to be helpful to countries in a similar situation by providing a 'road map' to continue developing media accessibility in Turkey. However, it should be noted that this chapter does not show the same focus on professional environment as the previous two chapters in Part III. Although the authors provide comprehensive

information about Turkish broadcasters, this chapter does not discuss the role of AVT professionals in the country. It addresses more directly the relationship between media legislation and the development of media accessibility. Therefore, Part III might not be the most pertinent section to have placed this study in.

The book concludes with Part IV, which presents the pedagogical value of AVT. In Chapter 11, *The ARDELE Project: Audio Description as a Didactic Tool to Improve (Meta)linguistic Competence in Foreign Language Teaching and Learning*, Ana Ibáñez Moreno and Anna Vermeulen use audio description to improve teaching foreign language skills. The results prove that the use of audio description can improve language learning and is a motivating resource. This study also shows that AVT can have applications other than offering access services and translation, and it can be a source of inspiration for broadening foreign language didactics.

In the last chapter, *Using Audiovisual Translation to Track Language Planning Developments*, Reglindis De Ridder and Eithne O'Connell show another application of audiovisual translation that implies interdisciplinary research. By studying sociolinguistic trends in the Belgian Dutch variety, their study demonstrates that collaboration among different disciplines (e.g., in this case, lexicography, linguistics and subtitling) can yield useful results. The authors conducted a case study analysing subtitles broadcasted by a Flemish public service broadcaster to assess whether the use of Belgian Dutch words and phrases in interlingual subtitles has increased over the last two decades. They found that the Dutch language is evolving and is becoming more inclusive by reflecting the diversity of Dutch varieties. Although this last chapter covers a very interesting application of AVT, it does not discuss a topic that is directly related to the pedagogical essence of Part IV.

In sum, this collection of papers covers many different aspects of AVT and manages to provide updated information on the current lines of research in this field successfully. However, the distribution of the chapters among the different parts of the book lacks certain consistency, as has been noted in the previous paragraphs of this review. By referring to the titles of some parts of the book, readers might not find the information they are looking for. For instance, Part III has the title *The Professional Environment*, but Chapter 10 does not discuss the professional environment in Turkey. Nevertheless, this is a minor inconvenience, as all the studies included in this collection provide important insights into the current panorama of AVT.

All in all, *Fast-Forwarding with Audiovisual Translation* successfully demonstrates the importance of AVT in our current information society and its multiple practical applications. Through the study of specific cases in different countries and languages carried out by experienced researchers and professionals in the field, this volume shows the reader many angles that can be exploited in AVT to facilitate communication and make audiovisual content more accessible.

References

- Johar, K. (2010). *My Name Is Khan*. Retrieved September 26, 2018, from https://www.imdb.com/title/tt1188996/?ref_=fn_al_tt_1
- Krejtz, I., Szarkowska, A., & Krejtz, K. (2013). The effects of shot changes on eye movements in subtitling. *Journal of Eye Movement Research*, 6(5), 1–12. doi:10.16910/jemr.6.5.3
- Nair, M. (2007). *The namesake*. Retrieved September 29, 2018, from <https://www.imdb.com/title/tt0433416/>
- Perego, E., Del Missier, F., & Bottiroli, S. (2015). Dubbing versus subtitling in young and older adults: cognitive and evaluative aspects. *Perspectives*, 23(1), 1–21. doi:10.1080/0907676x.2014.912343

Szarkowska, A., Krejtz, I., Łogińska, M., Dutka, Ł., & Krejtz, K. (2015). The influence of shot changes on reading subtitles: A preliminary study. In E. Perego & S. Bruti (Eds.), *Subtitling today: Shapes and their meanings* (pp. 99–118). Newcastle: Cambridge Scholar.

Olivia Gerber-Morón

Universitat Autònoma de Barcelona, Spain
Olivia.Gerber@uab.cat/gerbermoron.olivia@gmail.com