

BOOK REVIEW

Jorge Díaz Cintas & Kristijan Nikolić, eds. *Fast-Forwarding with Audiovisual Translation*. Bristol: Multilingual Matters, 2018.
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In recent years, a growing number of monographs and edited volumes have been published on audiovisual translation (AVT), and 2018 features notable contributions including Di Giovanni and Gambier (2018), Pérez-González (2018) and Ranzato and Zanotti (2018), reflecting the increasing wealth of research on AVT and suggesting the fact that AVT has become outstanding in research in translation studies. The volume under review here comprises 12 articles in four sections on a wide variety of AVT issues, ranging from translation strategies and reception studies to media accessibility and pedagogical benefits of AVT. Most of the chapters are authored by seasoned researchers from different countries, and, as the editors note, the volume “offers an up-to-date survey of the present state of affairs in AVT” (p. 6) which helps open up promising avenues for researchers to pursue.

The introductory chapter, by Jorge Díaz Cintas and Kristijan Nikolić, initially reviews the latest AVT developments as for both practice and research and then briefly introduces the chapters of the volume. The first section “Transferring Language and Culture in AVT” contains three chapters on Italian dubbing and Arabic subtitling. In the opening chapter, Vincenza Minutella presents how the Indian movie *My Name Is Khan* (2010) is translated, adapted and distributed to bypass the Otherness of the program in order to reach to the Italian audience. Initially, a shorter version of the movie was distributed in the US as some scenes were expunged for the American market. The Italian dubbing eliminated the multilingualism in the movie for technical, ideological and economic purposes. The interviews with the dubbing professionals, for instance, unveiled the technical difficulty of keeping the Indian flavor as having the Indian parts dubbed by Italian dubbing talents with an Indian accent would produce an unnatural and unacceptable outcome.

In parallel with the opening chapter, the second chapter, written by Marina Manfredi, elaborates on the Italian dubbing of culture-specific items in children’s programs, with a focus on the Canadian TV series *How to Be Indie* (2009–2011). The author uses a classification of translation strategies originally rooted in literary translation, while one could find Ranzato’s (2016) classification which is based

on dubbing corpora, a more appropriate choice. The results indicated a foreignization translation strategy in rendering the cultural elements, which means that the Indian flavor, color or Otherness have been, to a larger extent, preserved in the Italian dubbed version, which also seems to match the radical interventionist approaches put forward in postcolonial translation.

Sattar Izwaini's article, closing the section, investigates the subtitled movies and TV series in the Arab world from an ideological view. His data analysis showcased censorship and manipulation in the subtitles mainly due to legal requirements and cultural values of the recipient culture. Three strategies were found to be commonly employed by the subtitlers to deal with sensitive materials, including generalization, substitution and deletion. These strategies, in turn, projected a varied image of the original in the translation.

The second section focuses on innovative research on AVT reception and process and consists of four chapters; the first two concern the reception of subtitled and dubbed programs. In their chapter, Agnieszka Szarkowska, Izabela Krejtz and Krzysztof Krejtz empirically examine a subtitling standard – subtitling over shot changes. In common subtitling guidelines, as the authors remind, subtitlers are usually recommended to avoid creating subtitles which appear over or go across shot changes because this would lead the audience to read the subtitles twice. Through several eye tracking measures, including subject hit count, fixations, first fixation duration, among other indicators, the authors found that subtitles are not reread when they cross a shot change. An interesting finding they came across was, however, that shot changes made the viewers, especially those who are hard of hearing, frequently shift their gaze between the visual and the subtitles.

Elisa Perego's chapter examines the effect of age on the reception of dubbing and subtitling. Starting with the premise that age probably affects the cognitive and evaluative aspects of the reception of a dubbed or subtitled program, the author tests the hypothesis that there is a significant difference between the younger and the older adults in terms of dubbing and subtitling reception. The findings revealed that the older adults had lower evaluative and cognitive scores, but the AVT modality – dubbing vs. subtitling – did not have a significant effect, so the two AVT modalities did not differ in terms of reception.

Unlike the other chapters in this section, which engage with experimental and participant-oriented research, the contribution by Mikołaj Deckert is mostly a conceptual attempt to establish a link between cognitive linguistics and translation for subtitling. After delving into the discussion of meaning in cognitive linguistics together with granularity, perspective and prominence, the author examines construal reconfiguration in Polish subtitles to demonstrate how the original conceptual content is rendered.

At the end of the second part, Kristian Tangsgaard Hvelplund presents an engaging research on the cognitive process of translating a program for dubbing through eye-tracking measures of fixation duration, pupil size and attention shifts. A fairly small sample of seven students of translation who had some knowledge of dubbing translation participated in this study. The analysis of the visual attention, the processing flow and the cognitive efforts showed that a great deal of the translators' attention was captured by the translation processing, and the processing of the target text appears to be the most cognitively demanding stage of the dubbing translation process compared with the original text and movie processing. However, the analysis of pupil size suggested that the movie processing is the most taxing part, which does not sound unreasonable if the multimodal nature of a movie is taken into consideration.

The third section of the volume includes three articles under the title of "The Professional Environment" and opens with a work on audio description by Iwona Mazur. The aim of this chapter is to study the audio description of crisis points – "points that are challenging and thus require a conscious decision on the part of the audio describer" (p.129) – to develop audio description strategies. These points can include, among other 14 crisis points, setting the scene, describing and introducing characters, facial expressions, culture-specific issues, and secondary elements. The author then describes the first eight points with examples from *Inglourious Basterds* (2009) and the rest are simply left with brief discussions, due to space limitation.

With the goal of documenting the competences required by the subtitling companies around the world for hiring subtitlers, Agnese Morettini writes the second chapter in this part. The study is built on a corpus of 48 job descriptions offered online by subtitling companies for recruiting subtitlers. The preliminary result suggests that the United States have the most vacancies for subtitlers. The categorization of subtitling competences, resulting from a conceptual classification available in the literature, was empirically validated and extended to include new sub-competences. The analysis also revealed that "personal and attitudinal skills" is of the highest importance for companies followed by "linguistic competence", "technological and applied competences" and "thematic and content-related competences".

Co-authored by Ali Gürkan and Jorge Díaz Cintas, the closing chapter of the third part traces subtitling for the d/Deaf and the hard of hearing in Turkey. The chapter begins with a profile of the d/Deaf and hard of hearing, legislative rules, besides others, in Turkey even though the intermittent data available on the issue was a challenge to reach a reliable conclusion. In terms of legislation, it appears that the society has been mainly concerned with providing accessible services in terms of transportation or physical environments while little has been offered with

accessibility to information or multimedia entertainment. Recent developments, however, promise a new trend towards providing media accessibility on some private subscription-based as well as free-of-charge channels even though they are only available on the website of the channels for now and still limited to domestic productions apart from a few foreign media.

The fourth section, as indicated in the title “The Pedagogical Value of AVT”, relates to the AVT pedagogical applications in two chapters focusing on audio description and subtitling. The first chapter, a contribution by Ana Ibáñez Moreno and Anna Vermeulen, draws on a task-based approach and investigates the merits of audio description in opening the door for learning a foreign language. The findings clearly indicate the students’ contentment with audio description in enhancing their language skills especially their writing skills and vocabulary. The actual improvement in certain areas of grammar, including gerunds and morphology, among others evidenced in the researchers’ reflection on and analysis of students’ outputs, lends support to the positive educational benefits of audio description.

Finally, the book ends with a chapter by Reglindis De Ridder and Eithne O’Connell, which examines the use of Belgian Dutch lexical features in subtitles broadcast in Belgium. After detailing the Dutch language and publishing policy as well as the subtitling policy in Belgium, the authors bring to the fore the effects of changes on intralingual and interlingual subtitling that were brought about in 1998 by a language policy promoting the use of Belgian Dutch features on radio and television broadcasts. The corpus analysis, nonetheless, suggests that interlingual subtitling producers have been reluctant to employ Belgian Dutch lexis, while intralingual subtitling is characterized by a good portion of Belgian Dutch lexical items. This was partly because interlingual subtitles are a condensed form of the original message and the renderings in the intralingual subtitling are more or less verbatim.

To conclude, *Fast-Forwarding with Audiovisual Translation* is a splendid volume which encompasses research reports with compelling and fresh insights and is an up-to-the-minute documentation of AVT research advances. The volume enriches the current discussions in the field and promotes further research in fascinating areas. The only minor criticism against the comprehensiveness of the edited collection could be that voice-over translation and non-professional AVT seem to have been overlooked and were not covered in any chapters of the book.

References

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