

ŁÓDŹ

STUDIES IN LANGUAGE

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Łukasz Bogucki / Mikołaj Deckert (eds.)

Accessing Audiovisual Translation



PETER LANG
EDITION

Introduction

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In this volume the notion of “accessing AVT” is instantiated in three discernible fashions. First, it is used in the general sense of deciding that the field of audiovisual translation is worthy of scholarly attention, should be explored from a range of perspectives and with a choice of methodological tools. Second, if we take “audiovisual translation” to stand for the tangible target text – visual or aural – the title will be alluding to the book’s inquiries of how translations are processed, or consumed, by audiences and what the status and prospects are of the different modes of AVT. Third, the title hints at the volume’s papers that tackle the problem of accessibility of the translation product for disabled members of the audience.

The collection comprises a total of twelve articles by researchers working in different European countries and across Poland. It opens with **Rebeca Cristina López González**’s paper “Dubbing intertextuality in Dreamworks animated films” where the author analyses the handling of intertextual references in Spanish dubbed versions of source productions. In the article that follows – “Cultural and linguistic issues at play in the management of multilingual films in dubbing” – **Ilaria Parini** discusses the dubbing of multilingualism in the Italian setting and demonstrates that change is underway. The paper “Taming the foreign in Polish dubbing of animated films” by **Iwona Sikora** positions the analysis of dubbing in the Polish context and focuses on culture-specific items. **Janusz Wróblewski** in his article “Translating the Unsaid and Not Translating the Said” looks into a range of examples where the multimodal and multilingual character of the film poses a transfer problem. In turn, **Aleksandra Beata Makowska**’s paper “Challenging the stereotypes of male social roles in advertising. A case study in car adverts placed on Polish television” deals with audiovisual material that was either translated for the Polish target viewer or was originally designed with the Polish audience in mind. With the contribution by **Gary Massey** and **Peter Jud** we pass on to subtitling. Their paper “Teaching audiovisual translation with products and processes: subtitling as a case in point” reports on the applicability of product- and process-oriented techniques in subtitling training, based on a study conducted at the Zurich University of Applied Sciences. The next three papers are concerned primarily with media accessibility. In “Audio description

as a verbal and audio technique of recapturing films” **Barbara Szymańska** and **Monika Zabrocka** talk about a range of variables to be considered when audio-describing multimodal input, and they point to some of the challenges and prospects of this type of AVT. **Anna Jankowska**, **Martyna Mentel** and **Agnieszka Szarkowska** in their article “Why big fish isn’t a fat cat? Adapting voice-over and subtitles for audio description in foreign films” apply descriptive constructs from cognitive linguistics to come up with cross-mode qualitative and quantitative findings. In the contribution by **Anna Rędzioch-Korkuz** titled “Media accessibility and opera in Poland” the author offers a global perspective and then talks about the status of opera accessibility in the local Polish setting. An analogous problem, i.e. audience perceptions of interlingual audiovisual transfer, is taken up in **Magdalena Kizeweter**’s article “Voices about Polish voices in foreign films: using an Internet forum as a source of information about the opinions of Polish viewers on dubbing as a mode of AVT”. A kin approach – drawing on online audience feedback – is employed in the paper “Poland – a voice-over country no more? A report on an online survey on subtitling preferences among Polish hearing and hearing-impaired viewers” by **Agnieszka Szarkowska** and **Monika Laskowska** who discuss audience reflections by incorporating the “accessibility” parameter into their study. The volume is concluded by current methodological insights in **Paweł Korpala**’s contribution “Eye-tracking in Translation and Interpreting Studies: The growing popularity and methodological problems”.

Audiovisual translation is a genre that is as dynamic as it is heterogeneous. The present volume is but one of a number of this year’s contributions to what only two decades ago was a niche area, cautiously probed into by a handful of translation and film scholars. Today, a text on audiovisual translation is more likely to be a fully-fledged outcome of methodologically sound research than a loose collection of observations on the nature of film translation or guidelines for subtitlers. This selection spans modalities (captioning and revoicing), issues (culture-specificity, intertextuality, translator training), types (interlingual, intralingual and intersemiotic translation), audiences (the hearing-impaired, the vision-impaired, cinema- and opera-goers), methods and types of empirical material, from animated films to car advertisements. All this points to a particularly lively area of research, one that – as the title suggests – can be accessed through a number of avenues, which the present collection of papers does not intend to exhaust.