



***MonTI* 4 (2012) - ISSN: 1889-4178**

Rosa Agost, Pilar Orero & Elena di Giovanni (eds.)

Multidisciplinarity in Audiovisual Translation

Multidisciplinarietat en traducció audiovisual

Table of contents and abstracts / Índice y resúmenes

Inhaltsverzeichnis und Zusammenfassungen

Table des matières et résumés

Index i resums

1. Di Giovanni, Elena; Pilar Orero & Rosa Agost - "[Introduction to Multidisciplinarity in Audiovisual Translation](#)" - *MonTI* 4 (2012), pp. 9-37. [Available in [English](#) and [Catalan](#)].

English version – Di Giovanni, Elena; Pilar Orero & Rosa Agost (2012) - "Introduction to Multidisciplinarity in Audiovisual Translation". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI* 4 (2012), pp. 9-22.

The two pillars around which the breaking up of monodisciplinarity is reorganized, in Ostreng's words, can be said to apply to, and portray, the evolution of Translation Studies (TS) and Audiovisual Translation Studies (AVTS). The hybridization and fragmentation of the "parent discipline" (TS), as a consequence of its very expansion and contamination, has in turn resulted in the emergence of sub-disciplines. AVTS, as a derivative research field, has soon achieved the "status" of a full-fledged discipline, attracting numerous researchers and leading to the organization of countless conferences, seminars, university courses and publications.

Subsequently, the coming of age of AVTS in the last decade or so has coincided with a more decisive move into the territory of other disciplines, without any imperialistic ambition but rather in search of more solid instruments for the analysis of ever-changing scenarios, techniques and activities. Looking at the plethora of publications and conferences devoted to AVT and its study over the past two or three years, one cannot but notice a major thrust towards multidisciplinary: even though it was probably never *mono-*, by asserting its own identity as a truly *multi-*disciplinary research field, AVTS has signed its own evolution.

Catalan version - Di Giovanni, Elena; Pilar Orero & Rosa Agost (2012) - “[Introducció a Multidisciplinarietat en traducció audiovisual](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 23-37.

Els dos pilars al voltant dels quals es reorganitza aquest trencament de la monodisciplinarietat, en termes d'Ostreng's, poden aplicar-se i, al mateix temps, serveixen per a il·lustrar l'evolució dels Estudis de traducció i els Estudis de traducció audiovisual. La hibridació i la fragmentació de la “disciplina bàsica” (els Estudis de traducció), conseqüència de l'expansió i contaminació, ha tingut com a resultat el naixement de subdisciplines. Els Estudis de traducció audiovisual, com a àmbit d'investigació derivat, han assolit en poc de temps l'estatus de disciplina *per se*, han atret l'atenció de nombrosos investigadors i son el tema central d'una munió de congressos, seminaris, cursos universitaris i publicacions.

Aquesta majoria d'edat dels Estudis de traducció audiovisual, aconseguida durant l'última dècada, ha coincidit amb una certa incursió en territori d'altres disciplines, no amb una visió imperialista sino més aviat amb la idea de la recerca d'instruments més sòlids per a l'anàlisi d'escenaris, tècniques i activitats en continua transformació. Si ens fixem en l'abundància de publicacions i congressos dedicats a la TAV dels últims dos o tres anys, l'impuls cap a la multidisciplinarietat és una obvietat: tot i que, segurament, els Estudis de traducció audiovisual mai no han estat multidisciplinaris, en adquirir una identitat pròpia i mostrar-se com a àmbit de recerca multidisciplinari, s'han obligat a mantenir-se en constant evolució.

2. Serban, Adriana. (2012) “[Translation as Alchemy: The Aesthetics of Multilingualism in Film](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 39-63. [Available in English].

The aim of this paper is to explore the aesthetics of multilingualism in film. We start with a discussion of translation strategy in several films and continue with two case studies based on *Azur et Asmar* (2006) by Michel Ocelot, on the one hand, and *Nostalghia* (1983) and *Offret* (1986) by Andrei Tarkovsky, on the other. Our analysis does not involve a comparison between the original dialogues or monologues and their translations into one or several languages, but, rather, it focuses on the role of translation in film making, considering it independently from any pre-existing oral or written texts. This will lead us to a number of reflections about the possibility and the limits of communication, about poetry and cinematography, and the role of language(s) and silence in film.

3. Maszerowska, Anna. (2012). “[Casting the Light on Cinema. How Luminance and Contrast Patterns Create Meanings](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 65-85. [Available in English].

The question of meaning creation has always been at the core of cross-disciplinary scholarly research. Considered from the cinematographic perspective, it inevitably evokes correlations with plot and dialogue. However, the conveyance of significance in films does not rely solely on the verbal channel, but also manifests itself in the visual layer, ranging from facial expressions, setting and locations, to directorial editing choices. Elevating the role of the how of film making, this article focuses on the influence of light and contrast patterns on the reading of cinema. In order to highlight their position in film text vocabulary and recognize their relevance in film translations and adaptations, this paper discusses the role of luminance patterns in active perception within motion pictures, explores their potential contribution to plot completion, and investigates the processes of filmic content hierarchization supported by light and contrast.

4. Lachat Leal, Christina (2012). “[Percepción visual y traducción audiovisual: la mirada dirigida](#)” / “[Visual perception and audiovisual translation: directed vision](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 87-102. [Available in Spanish and English].

Resumen español:

En este trabajo, partimos de la premisa de que las destrezas perceptuales innatas necesarias para entender una obra audiovisual son idénticas a las de la percepción visual natural (Grodal 1999: 76). La percepción es una forma

inconsciente y natural de interpretar nuestro entorno gracias a la experiencia previa y al aprendizaje. Sostenemos, en contra de la creencia profundamente arraigada en Occidente de que la imagen es universal y verdadera, que la percepción visual es un proceso cognitivo determinado por la experiencia previa, el ambiente, el contexto, los valores culturales y la motivación. En este trabajo vamos a estudiar la aplicación de las investigaciones cognitivas sobre percepción visual en las estrategias narrativas audiovisuales, así como sus implicaciones en el estudio del proceso de traducción audiovisual y en el de su recepción.

English abstract:

This paper is based on the premise that “some of the basic skills needed to understand film and television are identical to those necessary for natural visual perception” (Grodal 1999: 76). Perception is an unconscious and natural way of interpreting our environment based on prior experience and learning. In contrast to the deeply rooted Western belief that image is universal and true, our argument is that visual perception is a cognitive process determined by prior experience, environment, context, cultural values and motivation. This paper analyzes the application of cognitive research on visual perception in audiovisual narrative strategies and its implications for the study of the audiovisual translation process and of its reception.

5. Arnáiz Urquiza, Verónica. (2012) “[Los parámetros que identifican el subtítulo para sordos. Análisis y clasificación](#)”. [A taxonomy on the parameters of subtitles for the Deaf and Hard-of-Hearing. Analysis and classification]. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 103-132. [Currently available only in Spanish].

Resumen español:

En los últimos años ha aumentado la presión social a favor de la accesibilidad audiovisual, lo que ha venido acompañado de un incremento en el número de productos subtítulados para sordos disponibles en el mercado. El significativo crecimiento en el número de estudios ha cuestionado la aplicación sistemática de los parámetros generales del subtítulo a la práctica del Subtitulado para Sordos (SPS). Partiendo de una propuesta de Bartoll (2008) para el estudio de los parámetros del subtítulo, el presente artículo plantea la adaptación de la taxonomía al estudio del SPS. Analizando los parámetros de naturaleza general aplicables al SPS, incorporando aquellos parámetros exclusivos de esta modalidad (la representación de la información extralingüística), y considerando las interconexiones que se establecen entre todos ellos, la nueva taxonomía busca servir en el estudio integral y detallado de cada uno de los aspectos que configuran la práctica del SPS.

English abstract:

Subtitling for the Deaf and the Hard-of-Hearing (SDH) was long considered a “simple” variant of standard subtitling. Only recently, uprising social demands together with a growing presence of SDH materials in different international audiovisual environments, have promoted the proliferation of research initiatives on SDH practices. As a result, the systematic application to SDH of some of the parameters originally adopted for standard subtitling has proven to be controversial. This paper presents a proposal for the specific analysis of SDH parameters. Based on a taxonomy developed by Bartoll (2008), the new taxonomy describes the restricted application of standard parameters to this accessibility modality. The new proposal focuses on the parameters that are specific to SDH –the representation of extralinguistic information– and sheds light into the tight connection established among all the agents involved. The new taxonomy tries to provide researchers and SDH professionals with a tool to evaluate SDH practices and analyze the implications of potential modifications on parameters.

6. McClarty, Rebecca. (2012) “[Towards a Multidisciplinary Approach in Creative Subtitling](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 133-153. [Available in English].

Standard subtitling practices have long been influenced, if not governed, by norms and conventions such as the Code of Good Subtitling Practice (Ivarsson & Carroll 1998). Yet recent research into film subtitling has begun to take a creative turn: a trend that is matched by increasing numbers of fansubs and professionally produced creative subtitles. This paper seeks to demonstrate the need for a multidisciplinary approach to creative subtitling and, by drawing upon principles from film studies, suggests some key features for the development of a creative subtitling practice.

7. Martínez Tejerina, Anjana. (2012) “[La interacción de los códigos en doblaje: juegos de palabras y restricciones visuales](#)” / “[The interaction of codes in dubbing: wordplay and visual restrictions](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 155-180. [Available in Spanish and in English].

Resumen en español:

El siguiente artículo profundiza en la complejidad del trasvase del humor, basándose en un problema recurrente en el

doblaje de comedias: los juegos de palabras transmitidos parcialmente a través de la imagen. El estudio analiza los factores que inciden en su traducción e ilustra las distintas técnicas de traducción con escenas de la filmografía de los Hermanos Marx. Finalmente, muestra las conclusiones obtenidas a partir del análisis del doblaje de 74 juegos de palabras con restricción visual y su comparación con 116 casos en los que no hay dicha restricción.

English Abstract:

The following paper delves into the complex transfer of humour, focusing on a recurring problem that appears when dubbing comedies: wordplay partially conveyed by image. It analyses the factors that have a bearing on translation and illustrates the various translation techniques with scenes from the Marx Brothers' filmography. Finally, it details the conclusions obtained from the analysis of the dubbing of 74 puns with visual restriction and its comparison with 116 cases where there is no such restriction.

8. Romero Fresco, Pablo. (2012). "[Dubbing Dialogues... Naturally. A Pragmatic Approach to the Translation of Transition Markers in Dubbing](#)" In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation. MonTI 4* (2012), pp. 181-205. [Available in English].

Although research in Audiovisual Translation is said to have come of age in the past decade, there are still several key issues that have not received the scholarly attention they deserve. In the case of dubbing, the study of the naturalness of dubbed dialogue is a case in point. The aim of the present article is to analyse the use of transition markers in dubbing in order to look precisely at the naturalness of dubbed dialogue while taking into account the dubbing constraints at play. This analysis is carried out by comparing the dubbed dialogue (English-Spanish) of a popular American sitcom to the non-translated but prefabricated dialogue of a Spanish sitcom and finally to spontaneous conversation in Spanish. The results obtained in this study suggest that the analysis of discourse markers in dubbing may yield interesting conclusions not only from a translational perspective but also from the point of view of cross-cultural pragmatics.

9. Vercauteren, Gert. (2012). "[Narratological Approach to Content Selection in Audio Description. Towards a Strategy for the Description of Narratological Time](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation. MonTI 4* (2012), pp. 207-231. [Available in English].

As more and more countries start to provide audio description services for a growing range of products and events, research into this new discipline is growing and diversifying as well. Two questions that seem to be at the heart of much of this research focus on what should be described and how this should be done, in other words on content selection and formulation of the description. The present article looks at the first of these two questions and approaches it from a narratological point of view. After a general discussion of the use of narratology for audio description, the focus will shift to one particular constituent of narrative, namely time. The different temporal aspects will be discussed in greater detail, after which a strategy for the audio description of time in film will be proposed.

10. Igareda, Paula. (2012) "[Lyrics against Images: Music and Audio Description](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation. MonTI 4* (2012), pp. 233-254. [Available in English].

Music has been an integral part of films from as far back as the silent movie era, where a piano accompaniment was used to build the narrative and an orchestra was used to drown out the sound of the projector. Music in films can encompass a wide array of elements, from a song to a whistle, and can play many roles, as has been commented upon by many researchers. Due to the relevance of music in film narrative, it is an element which merits attention when it comes to making a film accessible, be it through Audio description, Audio subtitling, Sign Language or Subtitling for the Deaf and Hard-of-Hearing. This article focuses on Audio description (AD) and how music is handled in audio described films.

First of all, a brief review of existing AD guidelines will be presented in order to highlight the secondary role given to music insofar as these guidelines focus more on topics such as characters, locations, actions, credits, among others. This will be followed by an analysis of a corpus of audio described films, focusing on the treatment of songs with significant lyrics. Two different scenarios will be considered: on the one hand, films with song lyrics that can be understood by the audience because they share the same language and, on the other, English language films with song lyrics in a foreign language. Finally, this article proposes new approaches to the treatment of music in AD.

10. Remael, Aline. (2012) "[For the Use of Sound. Film Sound Analysis for Audio-Description: Some Key Issues](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation. MonTI 4* (2012), pp. 255-276. [Available in English].

This article aims to outline the issues involved in the production and reception of film sound with a view to identifying

its challenges for audio-description (AD). It thereby hopes to provide insights into the way in which a careful analysis and integration of film sound and sound effects are required for the production of coherence in AD, if it is to function as part of a new filmic text. However, the article also points to the limits of analysis and interpretation, and to the need for reception research as well as collaboration with visually impaired users. A detailed analysis of a scene from *Saving Private Ryan* (Spielberg 1998), a film that won an Oscar for best sound effect editing, demonstrates how complex and narratively charged the soundscape of a film can be, thereby exposing the challenges for the audio-describer and, again, demonstrating the need for further research involving the target audience.

11. Neves, Josélia. (2012) "[Multi-sensory Approaches to \(Audio\) Describing Visual Art](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 277-293. [Available in English].

Making art accessible to blind patrons requires the ability to convey explicit and implicit visual messages through non-visual forms. Audio description is often seen as the best way to offer visual texts to blind people; however, one may query whether words alone are sufficient to convey the subtleties of art and to transport the emotional charge such works offer. It is a fact that the dialogue between words and touch may allow these particular "readers" to "see" art in its tangible forms, but perhaps more is needed if one is to give them the opportunity to live the art experience to the full. This article discusses different multi-sensory approaches to making art available to visually impaired people and proposes soundpainting as a form of artistic transcreation.

12. Orero, Pilar & Anna Vilaró. (2012) "[Eye Tracking Analysis of Minor Details in Films for Audio Description](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 295-319. [Available in English].

This article focuses on the many instances when minute details found in feature films may have direct implications upon the development of both the visual and plot narratives. The main question we would like to ask examines whether very subtle details which may easily go unnoticed by the viewer should be audio described. To assess the visual consciousness of such minute details, a perception experiment was conducted using eye-tracking technology and questionnaires. Though the result is not conclusive, it shows a clear methodological approach in the field of the audio description of visual details, and does give some indication as to what should be taken into consideration in future studies and analysis. The article concludes by hinting at further tests and analyses which could be undertaken using eye-tracking technology.

13. Morettini, Agnese. (2012). "[Profiling Deaf and Hard-of-Hearing Users of SDH in Italy: a Questionnaire-based Study](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 321-348. [Available in English].

The aim of this article is to present the results of a questionnaire-based study carried out as part of the author's Master's Degree dissertation about Subtitles for the Deaf and Hard-of-hearing (SDH). In particular, the need to gather specific information regarding audience design will be highlighted in the paper, since this research field has long been neglected in Italy.

The questions were aimed at shedding light on the needs, cultural environment and world-view of Italian SDH users, by eliciting personal data as well as subtitlerelated information. Moreover, the 232 respondents were asked to suggest improvements to SDH services in Italy.

Although these first results cannot allow definite conclusions because of the limited number of respondents to the survey, they might prove to be helpful for professional translators and subtitlers to better know their intended recipients.

14. Jiménez Hurtado, Catalina; Claudia Seibel & Silvia Soler Gallego. (2012). "[Museos para todos. La traducción e interpretación para entornos multimodales como herramienta de accesibilidad universal](#)" / "[Museums for All. Translation and interpreting for multimodal spaces as a tool for universal accessibility](#)". In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 349-383. [Available in Spanish and in English].

Resumen español:

La Traducción Audiovisual (TAV) tiene la responsabilidad científica de desarrollar metodologías de análisis para el fenómeno textual de la multimodalidad así como para sus estrategias de traducción, a la vez que ha de proporcionar a los estudios en accesibilidad universal una poderosa herramienta de acceso al conocimiento. Este artículo ofrece reflexiones en torno a los fundamentos teóricos de la TAV y a la proyección de estos en nuevos perfiles profesionales; todo ello aplicado a la accesibilidad museística universal.

English abstract:

Audiovisual translation (AVT) has a scientific responsibility to develop analytical methodologies for the textual phenomenon of multimodality, and for the translation strategies associated with it. At the same time, it should aim to provide studies of universal accessibility with a powerful tool for facilitating access to knowledge. This article offers some reflections on the theoretical foundations of AVT and considers how these are projected in the creation of new professional profiles, with specific application to universal accessibility in the museums.

15. Fernández Costales, Alberto. (2012) “[Exploring Translation Strategies in Video Game Localisation](#)”. In: Agost, Rosa, Pilar Orero & Elena di Giovanni (eds.) *Multidisciplinarity in Audiovisual Translation*. *MonTI 4* (2012), pp. 385-408. [Available in English].

This paper addresses the issue of video game localisation focusing on the different strategies to be used from the point of view of Translation Studies. More precisely, the article explores the possible relation between the translation approaches used in the field and the different genres or textual typologies of video games. As the narrative techniques and the story lines of video games have become more complex and well-developed, the adaptation of games entails a serious challenge for translators. Video games have evolved into multimodal and multidimensional products and new approaches and insights are required when studying the adaptation of games into different cultures. Electronic entertainment provides an interesting and barely explored corpus of analysis for Translation Studies, not only from the point of view of localisation but also concerning audiovisual translation.