



TRANSLATION TODAY: AUDIOVISUAL TRANSLATION IN FOCUS

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Since the turn of the millennium, audiovisual translation has developed into a well-established subfield of translation studies and has continued to grow in popularity. Publication of numerous books and essays, including Orelo (2004), Díaz-Cintas (2009) and Bogucki (2015), attests to its importance for contemporary scholarship. However, there is still much more to be done. This innovative collection of essays, organized by Michael Organ, is a valiant effort to bridge

existing gaps in audiovisual translation. Apart from the editor's brief and panoramic introduction, the book is divided into seven chapters that cover topics such as audiovisual material in language teaching, interlingual subtitling, closed captions, folktales, censorship, translating puns and audiovisual translation in video games.

Chapter 1 elaborates on the use of audiovisual translation for teaching foreign languages. Taking into account the significance of the image-based world, the meteoric speed of technology and the necessity of employing real-world material to make a class more appealing, Anna Redzioch-Korkuz argues that audiovisual material can be used to serve this purpose. After explaining the significance of technology and the challenges involved in teaching a foreign language, the author enumerates a range of audiovisual materials and

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modalities from videos, subtitles, reversed subtitles and bimodal subtitles to subtitles for the deaf and hard of hearing and audio description. Further, the writer provides a long list of ideas which teachers can take advantage of in teaching a foreign language. The list includes integrated subtitles, comparative analysis, paper subtitles, naming the sound or gesture and AD scripts.

Chapter 2, by Raluca Sinu, focuses on a relatively underdeveloped area of audiovisual translation: interlingual subtitling in television news. To address this gap, the study is conducted in the context of Romanian television news, which is the most frequently viewed audiovisual material in Romania. To begin, Raluca Sinu develops a theoretical framework with an emphasis on news subtitling. Next, she introduces a small-scale survey of subtitles collected from Romanian television stations as its corpus. The first observation she makes is about the amount of the lines and the space they take up. Another finding involves the collected from Romanian television stations as its corpus. The first observation she makes is about the amount of the lines and the space they take up. Another finding involves the number of the characters that exceeds the normal 40-character limit. She attributes these technical and linguistic features of news translation to a variety of factors, including the use of non-professional agents such as journalists, the treatment of news translation as a text accompanying the news report, and so on.

In Chapter 3, Lucyna Harmnon undertakes an empirical study titled "*Do We Still Need the Term 'Close Captions'?*" to examine the extent to which these audiovisual products can benefit viewers, particularly hearing-impaired viewers. She studies a corpus of 50 Netflix films across a range of languages. The author outlines three separate justifications for closed captioning and identifies significant discrepancies between their functional and practical manifestations. Several of the films reviewed included closed captions that provided information about the speakers, music, and other background noises that are ordinarily inaccessible to hearing-impaired viewers. The remainder of the corpus, however, provides little information about the audio layer. As such, they fail to accomplish the corpus's primary objective of supporting members of the target audience with hearing impairments.

The next contribution, by Margarita Isabel Asensio Pastor, provides an in-depth investigation of traditional Jordanian folktales and their translation. The specific nature of ethnographic discourse material has an effect on translation, as does the orality and milieu in which the data

were gathered. The author offers a sociocultural framework for Jordan within the represented geography, which includes the convergence of multiple speech communities and the presence of a multiglossic Arabic continuum. The setting in which the translation takes place has an effect on it, requiring it to incorporate linguistic, paralinguistic and pragmatic qualities in order to convey the varied identities represented in the ethnomaterial under inquiry.

Chapter 5, by Michal Organ, studies the English translation of Stanislaw Bareja's *Alternatywy 4* to address the censorship, first by the Polish communist party and afterwards by the patrons and translators of the receptive culture, English. Organized in two parts, the study begins with a history of censorship in Polish cinema, followed by discussions of Bareja's grappling with censoring organizations, his famous TV series and its English translation. Using examples from the dialogues with their English counterparts, the author concludes that because the target culture was unaware of the original version's political and ideological implications, the translator has sought to turn the politically informed work into a humorous one. In the end, the author remarks that the translator was mindful of the original's delicate nature and offered some paratexts with the aim of bridging the cultural difference and accelerating its reception.

Considering the difficulty of translating puns, the penultimate chapter by Karolina Puchala-Ladzinska, discusses the translation of puns in the American sitcom *Two and a Half Men* and the techniques used by the translator to achieve the best results in Polish. Deriving data from seasons 4 to 8, it highlights the major difficulties inherent in translating puns and the strategy at the translator's disposal. Accordingly, since the two languages are different greatly and there are few one-to-one correspondences between them, the translator has relied heavily on compensation to elicit the desired effect among the target audience. Additionally, the translator either leaves the original untranslated or literalizes it, neither of which appears to be effective in the author's opinion. In sum, the text encourages the translator to make every effort to seek compensation rather than a literal translation of the word plays.

The last chapter offers insights on the application of audiovisual element in contemporary video games. It illustrates this point by examining the subtitles of *Mass Effect: Andromeda*. Before entering into the analysis, it sets the study's theoretical foundations and introduces various audiovisual forms, such as subtitling, dubbing, and localization. Following that, the characteristics of *Andromeda* as an interactive game involving players portraying characters and non-player characters (NPC) are discussed. The ensuing section compares and contrasts

the original version with its Polish-subtitled version. According to the study, the Polish edition of *Mass Effect: Andromeda* contains a cinematic translation rather than a complete localization. It continues by the argument that relying on faithful rather than artistic translation is a reliable policy in this audiovisual translation.

In summary, *Translation Today: Audiovisual Translation in Focus* is an authoritative collection of audiovisual translation-related issues for individuals to keep abreast of recent innovations in audiovisual translation. Innovative in the sense that it addresses novel subjects such as folklore, video game, interlingual subtitling, among other less travelled avenues that await further research. There are some suggestions we have made for this collection. The study could have possibly benefitted from audiovisual studies in various contexts (Iranian, Italian, Finnish, Spanish). Additionally, the editor could have employed studies which analyze large-scale corpuses rather than individual texts and small-scale corpuses. Overall, this volume is highly recommended for scholars, students, researchers, as it makes significant contributions to the field of audiovisual translation.

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