BENJAMINS TRANSLATION LIBRARY

The Didactics of Audiovisual Translation

edited by
Jorge Díaz Cintas

The Didactics of Audiovisual Translation

Benjamins Translation Library (BTL)

The BTL aims to stimulate research and training in translation and interpreting studies. The Library provides a forum for a variety of approaches (which may sometimes be conflicting) in a socio-cultural, historical, theoretical, applied and pedagogical context. The Library includes scholarly works, reference books, post-graduate text books and readers in the English language.

EST Subseries

The European Society for Translation Studies (EST) Subseries is a publication channel within the Library to optimize EST's function as a forum for the translation and interpreting research community. It promotes new trends in research, gives more visibility to young scholars' work, publicizes new research methods, makes available documents from EST, and reissues classical works in translation studies which do not exist in English or which are now out of print.

Volume 77

The Didactics of Audiovisual Translation
Edited by Jorge Díaz Cintas

The Didactics of Audiovisual Translation

Edited by

Jorge Díaz Cintas
Imperial College London

John Benjamins Publishing Company
Amsterdam / Philadelphia

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

Library of Congress Cataloging-in-Publication Data

The didactics of audiovisual translation / edited by Jorge Díaz Cintas.
p. cm. (Benjamins Translation Library, ISSN 0929-7316 ; v. 77)
Includes bibliographical references and index.
1. Translating and interpreting--Study and teaching--Audio-visual aids. I. Díaz-Cintas, Jorge.
P306.5.D56 2008
418'.02078--dc22 2008013780
ISBN 978 90 272 1686 1 (Hb; alk. paper)

John Benjamins Publishing Co. · P.O. Box 36224 · 1020 ME Amsterdam · The Netherlands
John Benjamins North America · P.O. Box 27519 · Philadelphia PA 19118-0519 · USA

Table of contents

Acknowledgements

I would like to thank everyone who, in one way or another, has helped to bring this volume together. First of all, thanks are due to all the contributors for their generosity in sharing their expertise and knowledge, and for all the hard work they have put into their chapters, always willing to address my comments and suggestions. I am also grateful to Isja Conen, from John Benjamins Publishing, for inviting me to edit the present contribution for the Benjamins Translation Library, and to the series general editor, Yves Gambier, for his continuous stimulus and encouragement.

Furthermore, I would like to show my gratitude to Miguel Bernal Merino, Diana Sánchez and Soledad Zárate for their generous help and assistance with some of the material included on the CD-Rom.

For having given me permission to use some clips and other material, I would like to thank Aldo M. Lacavalla of URUWorks – ¡100% Software Uruguayo! (for *Subtitle Workshop* 2.51), Eric Contel and Felip Girbau of Paycom Multimedia (for *Charade* and *Night of the Living Dead*), Sean Mendez of riceNpeas (for *Roaring Lion – The Rise of Rastafari, Bang! Bang! in da Manor*, and *Hasta siempre*), Soledad Zárate (for *You Don't Know Me*), and Sony Classic Pictures (for *The Color of Paradise*).

Sincere thanks go to my colleagues from the TransMedia research group for their constant, unconditional support: Mary Carroll, Anna Matamala, Josélia Neves, Pilar Orero, Aline Remael, and Diana Sánchez. And to my family and friends.

Last, but certainly not least, my immense gratitude goes to Ian Crane for being always there. And for having helped with the English too.

February 2008
Jorge Díaz Cintas
Imperial College London

Contributors

A short profile

Vera Lúcia Santiago Araújo has a PhD from the University of São Paulo, Brazil, with a dissertation on the translation of clichés in dubbing and subtitling (*Meta*, 49/1, 2004). She teaches EFL and Translation at the State University of Ceará. Together with Eliana Franco she carried out research on SDH in Fortaleza in 2002. The results were published in *The Translator* (9/2, 2003), *Topics in Audiovisual Translation* (John Benjamins 2004) and *Questões de Lingüística Aplicada* (EdUECE 2005).

Eduard Bartoll has subtitled over 500 films mainly from English and German, but also from French, Portuguese and Italian into Catalan and Spanish. He also translates plays and lectures in translation at undergraduate level at Universitat Pompeu Fabra, in Barcelona and at postgraduate level at Universitat Autònoma de Barcelona. He is currently writing his PhD on subtitling.

Miguel Bernal-Merino is a lecturer in audiovisual translation at Roehampton University in London, and the University of Surrey in Guilford. He did an MA in the USA before moving to London, where he is currently doing his PhD on the translation of video games at Imperial College London. He is a member of ESIST, TILP, LRC, IGNITE, and GALA.

Patrick Cattrysse, PhD, worked as a media expert-scriptwriter-producer before deciding to focus on scientific research and professional training in audiovisual storytelling and communication. He has taught scriptwriting since 1985 at several universities and film schools, including Antwerp, Louvain, Université Libre Bruxelles, Turku, Emerson College European Center and the *Escuela Internacional de Cine y Televisión* in San Antonio, Cuba. He also works as a consultant and script-analyst for film and TV producers and directors. He has published numerous articles in the field of film and literature studies, film adaptation and scriptwriting and is the author of *Pour une théorie de l'adaptation filmique. Le film noir américain* (1992).

Frederic Chaume, PhD, has been teaching audiovisual translation theory, dubbing and subtitling, as well as giving short courses and conferences on the subject for the past 20 years. He is the author of *Doblatge i subtitulació per a la TV* (2003) and *Cine y traducción* (2004). He has published numerous articles and co-edited collective volumes on audiovisual translation. He also works as a professional translator for different TV channels.

Jorge Díaz Cintas, PhD, is Senior Lecturer in Translation at Imperial College London. He is the author of several books and articles on subtitling including *Audiovisual Translation: Subtitling* (2007), co-written with Aline Remael. He is a member of the international research group TransMedia and since 2002 has been the president of the European Association for Studies in Screen Translation.

Marco Fernández Cruz is a professional audiovisual translator specialised in cartoon and TV series subtitling. He has an MA in Bilingual Translation from the University of Westminster, London. His main research interests are audiovisual translation, media accessibility, language acquisition, and applied psycholinguistics.

Yves Gambier, PhD, is Professor at the Centre for Translation and Interpreting of the University of Turku, Finland. His main research interests are translation theory and history, socioterminology, sociolinguistics, language policy and language planning, bilingualism, discourse analysis, and training of teachers in translation and interpreting. Since the beginning of the 1990s his research has focussed on screen translation.

Jan-Louis Kruger lectures English and Translation in the School of Languages at the Vaal Triangle Campus (VTC) of North-West University in South Africa. He holds a PhD in literary translation and is involved in research in the fields of subtitling, literary translation and narrative theory. Recent research projects include studies on subtitling and multilingualism, and subtitling and academic language proficiency.

Anna Matamala holds a PhD in Applied Linguistics from the Universitat Pompeu Fabra. She is presently an associate lecturer at the Universitat Autònoma de Barcelona, where she coordinates the Masters Degree in Audiovisual Translation. She has been working for more than ten years as an audiovisual translator for Catalan television. Her main research interests are audiovisual translation, media accessibility and applied linguistics.

Josélia Neves holds a PhD in Subtitling for the Deaf and the Hard-of-hearing from Roehampton University, London. She teaches audiovisual translation at the Polytechnic Institute of Leiria and at the University of Coimbra, in Portugal. Her

main interests lie in teaching AVT and in developing action research projects in the field of accessibility to the media.

Pilar Orero holds a PhD in Translation from UMIST, UK. She lectures at the Universitat Autònoma de Barcelona where she coordinates the Online Master in Audiovisual Translation. She is the editor of *Topics in Audiovisual Translation* (2004) and the leader of the networks CEPACC and RIID-LLSS, consisting of 18 Spanish universities devoted to media accessibility research and quality training.

Maria Pavesi, PhD, is Professor of English Language and Linguistics at the University of Pavia, Italy. Her research has addressed several topics in English applied linguistics focussing on second language acquisition, the English of science and film translation. She has published widely in these areas and is the author of *La traduzione filmica. Aspetti del parlato doppiato dall'inglese all'italiano* (2005). She is currently the local coordinator of a national project on dubbed Italian and the relevance of audiovisual translation for second language acquisition.

Elisa Perego holds a PhD in Linguistics from the University of Pavia, where she still teaches Hungarian. She is a Research Fellow in English Language and Linguistics at the Education Faculty of the University of Trieste, Italy. Her main research interests include subtitling strategies, subtitling and second language acquisition and the relationship between subtitle editing and reading. She is the author of several articles on audiovisual translation and the book *La traduzione audiovisiva* (2005).

Aline Remael, PhD, teaches translation theory and audiovisual translation at University College Antwerp. Her main research interests are subtitling, SDH, live subtitling and audio description. She is currently co-supervising a project on live subtitling with speech recognition technology in collaboration with the Flemish public TV channel and the University of Antwerp. She is the chief editor of the translation journal *Linguistica Antverpiensia New Series*, and a member of the TransMedia research group.

Joel Snyder, President of Audio Description Associates in Washington, DC, develops described tours for major museums throughout the United States and trains describers around the world. He has directed a staff of describers producing description for DVDs, broadcast series, including *Sesame Street*, and feature films, including *Dreamgirls* and *Flags of our Fathers*.

Fernando Toda, PhD, is Profesor of Translation at the University of Salamanca, where he convenes the audiovisual translation module in a Masters Programme run jointly with the University of Valladolid. His interests are in audiovisual and

literary translation, focusing on their differences and similarities as their didactic approach. He has translated works by Scott, Wordsworth, Joyce and Anthony Burgess, and produced the first-ever Spanish version of Barbour's *Bruce* (1376).

Patrick Zabalbeascoa, PhD, is Lecturer in Translation Studies at Pompeu Fabra University, Barcelona. His research interests and teaching focus on audiovisual translation, aspects of film, and the translation of humour and metaphor. Some of his most recent publications have to do with developing the idea of 'mapping' translation solutions. In translation theory, he has developed a model of priorities and restrictions, and proposed alternative approaches to traditional views on translation techniques.

Introduction

The didactics of audiovisual translation

Jorge Díaz Cintas
Imperial College London, UK

Given the flurry of developments we have witnessed in recent years, it could be considered false modesty to start an article or contribution by lamenting the little interest shown in audiovisual translation (AVT) and the scarce activity that, up until now, has been carried out in our field. Though such an statement might have been true a few years back, the Cinderella mantle that has surrounded this area of knowledge seems to have (partially) evaporated; at least as far as quantity of output is concerned. AVT is definitely one of the fastest growing areas in the field of Translation Studies (TS), which in itself is experiencing an unprecedented surge in interest.

It is undeniable that for the last few decades TS has been experiencing a process of expansion and consolidation as an academic discipline, and one of the most palpable outcomes of this evolution has been the creation of associations and the proliferation of publications and conferences centred on translation issues. As more people turn their attention to AVT, it is only now possible to widen the avenues for training and research. From initial approaches centred on the professional stages of the different AVT modes and mired in a controversy of whether dubbing was better than subtitling or vice versa, we have progressively moved on to studies and analyses that look at the object of study from a myriad of angles. Collective volumes already published by John Benjamins in its Translation Library series, like the ones edited by Gambier and Gottlieb (2001) and Orero (2004a), compile over 40 contributions by leading scholars and practitioners, presenting a plural and solid overview of different topics in AVT. Many other publications that focus on the translation transfer taking place in the audiovisual media have also seen the light in recent years, but they tend to be of a rather general nature, covering many diverse areas and not exploring any of them too deeply. Although this approach may have the advantage of appealing to a broader readership, it clearly risks being too scattered and fragmented.

The other most important development in TS has been the emergence since the 1980's of many academic courses on translation and interpreting, at undergraduate as well as postgraduate levels. Countries such as Spain have experienced a proliferation of courses at undergraduate level within faculties of translation and interpreting, and in other countries such as the United Kingdom, where postgraduate courses in this field were once the norm, we are now witness to honours degree courses in translation being developed.

This marked increase in interest in TS as well as in the number of training programmes available has led some scholars to talk about saturation (Kelly 2005: 8; Mayoral, forthcoming) and has brought along a renewed concern for pedagogical considerations in the training of translators and interpreters (Kelly 2005: 1–2).

Siting the role of translation in the classroom

The traditional, romantic idea of translators being born and not made has long been superseded by a much more realistic approach that advocates a systematic training of students in order to become professional translators and interpreters. Historically, the place of translation in educational programmes has been rather ambiguous. For many years, translation was part and parcel of foreign language provision, considered and exploited as a type of exercise mostly aimed at testing students understanding of the original message. This conception of translation, which I would like to refer to as 'academic translation', was to progressively disappear from the teaching and learning of foreign languages as new educational paradigms swept their way into the classroom, notably the communicative and interactive approach.

The perception that the use of the mother tongue, thus including the practice of translation, is an obstacle for the learning of the foreign language is still deeply rooted amongst many instructors. The emphasis placed by many institutions on the communicative approach, based on the sole use of the target language, has meant that any uses of the native language have been discouraged if not banned altogether from the classroom (Zabalbeascoa 1990: 75), even if nowadays we seem to be witnessing the return swing of the pendulum in favour of the use of the mother tongue in language instruction. It is a fact that translation has been marginalised or even outlawed in language teaching theory, and there is still little serious consideration of it as a means or end for language learning. As Duff (1989: 5) puts it: "translation has been generally out of favour with the language teaching community. (Almost, we might say, 'sent to Siberia'!)".

At the same time, translation and interpreting have come of age and earned a well deserved autonomy in the educational environment. We have seen a move

from using translation as a means to teach and learn foreign languages to become the actual aim of the learning experience, i.e. to master translation as a professional practice. It would be no exaggeration to claim that more people than ever before are nowadays training to become professional translators. We have experienced a change of perception from academic translation to 'professional translation', with the design and development of honours degrees and postgraduate courses entirely devoted to translation and interpreting studies (TIS). The present situation is one of duality in which translation is taught both as an ancillary activity to learn foreign languages and as a professional and vocational occupation. The content and activities proposed in this volume are developed in a way that addresses these two areas.

Interest in translation training from theoretical perspectives as well as from a practical angle has been around for many years and there is already what can be considered a substantial amount of literature devoted to this area. The fast evolution that has taken place in the translation profession justifies all this wealth of material, whose publication seems to have accelerated in the last two decades: from single authored books written by scholars such as Delisle (1980, 1993), Baker (1992), Kussmaul (1995), Gile (1995, 2005), Robinson (1997, 2003), González Davies (2004) and Kelly (2005) to name but a few, to collective volumes like the classic trilogy co-edited by Dollerup and Loddegaard (1992), Dollerup and Lindegaard (1994), Dollerup and Appel (1996), and Hurtado Albir (1999a) to the recently launched journal in 2007 *The Interpreter and Translator Trainer* that pledges to be a mouthpiece for contributions centred exclusively in the area of training.

However, very few of these works have touched on the training of AVT so far, and when they do venture into this territory it is usually over a rather limited number of pages. Although there is already a substantial amount of specialised literature devoted to pedagogical issues in translation in general, there is still scope for work to be done especially when it comes to areas such as audiovisual translation.

Training in AVT

Whilst the study and teaching of translation as a general discipline has become fairly well established in the university sector, the same cannot be said for audiovisual translation modes. Few educational institutions around the globe have traditionally taken up the challenge to teach dedicated modules on any of the translation modes generally used in the world of audiovisual programming, whether subtitling, dubbing or voice-over. Until very recently, and with very few exceptions, the profession was learned *in situ*, away from educational establishments. One of the reasons for this early state of affairs was that the fast increase

in the emergence of new translational activities meant that many translators had to learn the new skills quickly when it was still too early for appropriate training to be available at university. However, I would like to argue that AVT has to be taught in universities in the same way as other areas of translation and it is certainly promising to see that some institutions have already woken up to this fact and others are beginning to open their eyes to this reality.

Training in AVT, particularly subtitling and dubbing, has been part of the curricula of some institutions for several decades now. What started as a rather marginal area of study in Schools of Translation and Interpreting has proliferated enormously in recent years. Modules on AVT, whether compulsory or optional, are common on university undergraduate programmes and we have also witnessed the development of a reasonable number of postgraduate programmes centred on audiovisual translation, notably at masters degree level. Many students are also working on AVT for their doctorates.

Traditionally, and despite the diversity of approaches to transfer audiovisual material from one language and culture to another, most of the courses on AVT have tended to concentrate on interlingual subtitling. Although this bias was characteristic of the early years, it continues to hold true in cases when new AVT courses are developed at universities with no history in AVT teaching. As subtitling courses settled down and became an integral part of the curricula in once pioneering institutions, other audiovisual translation modes were also gradually staggered and introduced and today some courses also cover the other two main modes within AVT, namely dubbing and voice-over.

As translation studies and degrees in this subject become increasingly popular at undergraduate level, the whole educational translation landscape seems to be changing. One such change is the cropping up of a clear distinction between undergraduate programmes, much more general in their scope, and postgraduate courses where specialisation is the name of the game. This is clearly one of the reasons why since the turn of the century several universities have launched postgraduate courses specialising in distinct areas, among which we encounter audiovisual translation.

A development of this nature has, of course, benefited the visibility of our sub-discipline at an academic level and allowed for more time and effort to be devoted to the various modes of AVT. Having courses of this nature has opened up new avenues for the regular teaching and learning of dubbing and voice-over, which are normally a well established component of these postgraduate courses, and other areas such as accessibility to the media and video games.

Rooting AVT in educational curricula has not been without its hurdles, one of the main challenges having been technology. Audiovisual translation in general, and subtitling in particular, shares an umbilical relationship with technology,

which to a large degree determines it. Ideally, high quality training requires students to have the opportunity of familiarising themselves with the right equipment that they will later encounter in their professional careers. The problem is that industry standard subtitling/dubbing programs tend to be rather expensive for most universities. Not only is it very difficult for educational centres to find the funds necessary to purchase equipment and software packages specifically designed to carry out this type of translation, technology in this field is also evolving rapidly, necessitating further investment in technological know-how and upgraded equipment. It is of little use to buy subtitling/dubbing software if there are no in-house technicians prepared to familiarise themselves with it, or if there is no commitment on the part of the institution to buy the updates that may come onto the market. Last, but not least, AVT is an area in which there seems to have been a chronic lack of expertise amongst trainers to teach it, with many institutions having to resort to visiting lecturers, usually practitioners, who carry out the teaching.

Pioneering courses on AVT tended to be rudimentary, with most teachers relying exclusively on pen and paper and poorly recreating real-life working conditions, but things have moved on considerably since then. Education has always lagged behind professional reality and although the first subtitling equipment was marketed as early as the second half of the 1970s, we had to wait a couple of decades for changes to permeate through and reach universities. Hence, from an educational perspective, the first technological revolution took place in the mid to late 1990s and saw the introduction in some courses of dedicated workstations consisting of a computer, a video player and a TV monitor. This way of training, which aimed at resembling professional practice at the time, was later to be superseded in some institutions by a computer alone equipped with software specifically designed for subtitling. The arrival of digital technology opened up new opportunities in the audiovisual industry and has been the catalyst for changes both in the industry and the educational environment.

Taking advantage of this digital revolution, some institutions such as the Institut Supérieur de Traducteurs et d'Interprètes (ISTI) in Brussels and the Universitat Autònoma de Barcelona (UAB) decided to develop their own subtitling programs for educational purposes. UAB went further and also designed a program called ReVoice to use in the teaching and learning of dubbing and voice-over. Although these packages do not have the functionality of professional software, they do present two main assets: they are cheaper and have been designed with students in mind, making their usage a lot easier. Given the shortness of teaching terms, the latter is of great importance as students do not need to spend too much time getting familiar with the program and more time can be devoted to linguistic and translation matters.

Professional subtitling software has been perfected over time until arriving at the generations available today. Among the many programs being commercialised in the market, EZTitles (www.eztitles.com), Fab (www.fab-online.com), Poliscript (www.screen.subtitling.com), Spot (www.spotsoftware.nl); STWin Pro (www.cavena.com), Swift (www.softel.co.uk/intro.php), Titlevision (www.titlevision.dk/index.htm) and WinCAPS (www.sysmedia.com) are but a few of the most popular. Though prices obviously vary, they are regarded as expensive when considered in the light of universities' meagre budgets. However, some subtitling developers, having realised the potential of a niche market in the academic sector, have come up with special discounts and versions for educational purposes thus encouraging universities to engage and invest in new technology.

Alongside these partnerships, the technical revolution has also had a major impact as far as the availability of such programs is concerned, since many of them can now be downloaded free from the Internet and, although not perfect or fully functional, they still allow users to simulate most of the tasks involved in AVT. Subtitle Workshop (www.urusoft.net) is a free program used by some universities and included on the accompanying CD-Rom to this book (Díaz Cintas, this volume). Windows Movie Maker, software that is bundled with Microsoft Windows XP and Vista, helps make digital home movies amazingly easy. Its function that allows playing with the volume of the original programme as well as recording the user's own voice makes it an excellent tool for recording voice-overs and audio description scripts. As for dubbing, the software known as DubIt (www.techsmith.com) is a multimedia tool which permits one to add audio to movie clips and images in real time as the movie or image is watched. In this way, it is easy to narrate a video clip and synchronise the voice with the video, allowing students to play with their translations and to check whether their solutions will fit in the time available and meet the lip-sync constraints. Of course, DubIt can also be used when working on voice-over and audio description assignments.

The functionality of these programmes is being constantly revisited and any technical advances taking place in this dimension can have a considerable impact on professional practice. Improvements to the software generally have an immediate knock-on effect on the productivity of the translators and, as a result, on the cost of the work. In the field of subtitling, for instance, some of the latest advances include the possibility of working with voice recognition tools, which is very useful for live subtitling; and with an automatic speech detection function that makes spotting and cueing a lot easier, less time consuming and more accurate. Text editing is also assisted by features such as spell checkers as well as error checking for subtitle length and timing. Whenever possible, future professionals should be exposed to the latest software generations.

Given this really close relationship between technology and AVT, anybody interested in training or being trained in this field is expected to have very good ICT knowledge and to be willing to become familiar with constantly new and updated programs and specifications.

Expanding horizons in AVT

In its primary inception, AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a linguistic transfer from a source to a target language. As mentioned, dubbing and subtitling are the most popular in the profession and the best known by audiences, but there are some others such as voice-over, narration and interpreting. The translation of live performances was added to this taxonomy at a later stage and that is how surtitling for the opera and the theatre has also come to be included. The change of language that takes place in all these cases has been a key factor when labelling these practices as translation.

AVT scholars working in the field came across a number of activities that, although being carried out professionally in the media, did not seem to have much visibility elsewhere, namely, subtitling for the deaf and the hard-of-hearing (SDH) and audio description for the blind and the partially sighted (AD). SDH, also known as intralingual subtitling or captioning, provides a written rendering on the screen of the characters' dialogue as well as complementary information to help deaf viewers identify speakers and gain access to paralinguistic information and sound effects that they cannot hear from the soundtrack. AD consists in transforming visual images into words, which are then spoken during the silent intervals of audiovisual programmes or live performances.

These practices were to bring about some terminological disarray, especially because none of them, at the beginning at least, involved the transfer from a source to a target language, one of the traditionally defining features of any translation activity. After much discussion on whether these two practices could or should be considered within translation studies, the debate has now abated. Among AVT scholars and practitioners, the argument has been settled and everybody accepts that SDH and AD are an integral part of AVT. Examples abound of instances of harmonious integration: collective volumes of articles with contributions on these issues (Lorenzo García and Pereira Rodríguez 2001; Gambier 2004; Díaz Cintas and Anderman, forthcoming), papers and panels at conferences (Berlin since

1996, London 2004, Barcelona 2005, Forlì 2005, Leiria 2007, Montpellier 2008),[1] books on accessibility published on translation series (Díaz Cintas et al. 2007; Jiménez Hurtado 2007), modules on SDH and AD designed as part of programmes on AVT (Neves, this volume for SDH; Orero 2007: 117–119 for AD), etc.

The arrival of the DVD, with its greater memory capacity, has favoured not only the firm rooting of intralingual SDH but also the rapid growth and commercialisation of AD in countries such as the UK and the USA. Accessibility to the media is a concept gaining visibility in our societies, with many countries having passed legislation regulating the percentage of programmes to be broadcast with the adequate support for audiences with sensory impairments.

SDH has developed a new type unknown until the arrival of the DVD: interlingual SDH, in which there is a transfer of language. And a new type of AD is also taking shape with the development of audio subtitling in countries where most of the programmes are broadcast or shown in a foreign language, usually English. In these cases, the revoicing of the programme has to incorporate not only the AD in the silent intervals, but also the text of the subtitles that has to be read out so that the audience can follow the action. The Internet promises to bring along many changes too in the near future.

One of the fingerprints of audiovisual media is its penchant for change, and this is the reason why AVT has to be a concept flexible enough to accommodate old and new activities. Fortunately, many institutions seem to have realised that the professional opportunities for students trained in AVT can be boosted by exposing and preparing them in accessibility practices and the localisation of video games. In this respect, this volume can be said to be a front-runner with the inclusion of several articles discussing the training of students in these very subjects.

---

1. The following events are some of the major international conferences which have opened their programmes to issues on accessibility:
Berlin, since 1996, *Languages and the Media*:
www.languages-media.com/lang_media_2006/index.php
London, 2004, *In So Many Words – Language Transfer on the Screen*:
www.surrey.ac.uk/LIS/CTS/insomanywords.htm
Barcelona, 2005, *Media for All*:
www.fti.uab.es/transmedia/registration.htm
Forlì, 2005, *Between Text and Image: Updating Research in Screen Translation*:
http://screentranslation.sitlec.unibo.it/ENG/welcome.htm
Leiria, 2007, *Media for All II: Text on Screen, Text on Air*:
http://transmediaresearchgroup.com/mediaforall.html
Montpellier, 2008, *La traduction audiovisuelle: Approches pluridisciplinaires*:
http://recherche.univ-montp3.fr/traduction_audiovisuelle

Writing about training in AVT

Although it is difficult to put a date on when and where the first courses were taught, it would seem safe to state that teaching in this area dates back to the late 1980s and early 1990s. According to Gottlieb (1992: 161), the French Université de Lille was the only institution offering courses in dubbing and subtitling at the end of the 1980s, followed by the subtitling course launched by the University of Copenhagen in the academic year 1990–1991. Brondeel's (1994) overview of the subtitling course offered by the Provinciale Hogeschool voor Vertalers en Tolken, in Gent, also suggests that subtitling routines were taught in this part of Flanders at the turn of the same decade.

Some of the first works published on the topic, from an educational perspective, centred on issues such as the didactic potential of intralingual subtitling in the learning of foreign languages (Vanderplank 1988; Danan 1992) as well as interlingual subtitling (Díaz Cintas 1997); the actual teaching of subtitling (Gottlieb 1992; Brondeel 1994; Alcandre 1995; James 1995; Díaz Cintas 1995; Blane 1996) and, to a much lesser extent, the teaching of dubbing (Agost and Chaume 1996; Agost et al. 1999), whilst some authors had paid special attention to the area of evaluation and assessment in subtitling (James et al. 1996). More recently, Taylor (2003) has made use of multimodal transcription as a methodological tool in the analysis and subtitling of audiovisual texts. Voice-over, the other main AVT mode, has missed out in this field and no articles have been written on its teaching, apart from the description of brief activities within general AVT courses (Agost and Chaume 1996; Batrina and Espasa 2003), in which the translation of documentaries is generally considered a first step.

Although the situation has changed over the years, and some more articles have been written on the topic, the present state of affairs is one in which there are very few, disperse articles dealing with the teaching and learning of the two main AVT modes. No books in English have been published to date and some of the modes have not received any attention. With the paradoxical situation of this area expanding in academic circles, many teachers and lecturers are themselves willing to teach AVT but feel intimidated because they lack professional expertise in the field or cannot find the appropriate resources.

This volume would like to help remedy this situation. Characterised by a very practical approach to AVT, it is full of motivating ideas and exercises to teach AVT within translation programmes.

About this book

> It may be that in future research in AVT will have to find new means of supporting hard copy publications (e.g. DVD, CD-ROM, or other means of providing access to pictures and soundtrack)… (Gambier 2003: 188)

Five years later, this book comes accompanied with a CD-Rom including exercises, film clips, a subtitling software program and other material to be used and exploited by lecturers and students alike, or by anybody interested in the field of AVT. This is certainly one of its main attractive points given both the nature of the topic under discussion – audiovisual translation – and the fact that there are presently no books in English, or in any other language for that matter, with this support dealing with most of the modes that make up AVT. Rather than a 'book', I would like to think of this work as a 'multimedia project' embracing the audio and visual dimensions of this discipline. Though there are some precedents (Díaz Cintas 2003a) and works of a similar nature (Díaz Cintas and Remael 2007), they tend to be much more restricted in scope as they limit themselves to subtitling.

Depending on the way clips have been digitised and encoded, some viewers may experience audio or video playback difficulties when opening any of the clips on this CD-Rom (e.g. the soundtrack of the clip can be heard but the image cannot be seen). This is caused by the computer used to play the clip lacking some codecs. The solution might be to install more codecs. Some of the most popular packages can be downloaded free of charge from the net: ACE Mega CoDecS Pack 6.03, Coda Codec Pack, Codec Pack All in 1 6.0.3.0, or K-Lite Codec Pack 3.10 FULL.

The various chapters included in this volume bring together a group of scholars, academics and professionals of proven international reputation, with a vast experience in the teaching and learning of AVT. A real effort has been made to give visibility to contributors from all over the world, and there are representatives from several European countries (Belgium, Finland, Italy, Portugal, Spain, UK) as well as from the Americas (Brazil, USA) and Africa (South Africa). The book addresses a wide range of issues in a clear and comprehensive way and there is a manifest attempt at promoting firsthand learning, i.e. learning from direct experience, with the suggestion of exercises and activities in which the interested parties must take an active role and 'do', not just read. Most exercises have English as the source language, do not normally depend on any particular language pair and are representative of the major challenges encountered when working in AVT.

The Didactics of Audiovisual Translation builds on a series of texts introducing the reader to the fascinating subject of training professionals to translate films and other audiovisual programmes for television, cinema, the Internet and the stage. The various chapters boast a wide range of coverage, offering a balance

between theory and practice and providing an interesting and engaging overview of topics such as subtitling, dubbing, voice-over, and video games without forgetting new developments in the field of accessibility to the media for viewers with sensory impairment, such as SDH and AD. As a repeated mantra and backbone throughout the book, all articles share the common goal that provision of high quality teaching is *sine qua non*, if high quality standards are to be reached in the profession.

Given the acceptance that there is not a single teaching method that can be regarded as 'the' optimal for translation teaching and learning, the aim of this volume is not to present an exclusive and unique pedagogical approach. Rather, as suggested by González Davies (2004: 6–7), the key to efficient training seems to lie with flexible teachers that are able to activate different didactic approaches and methods and to adapt to their different cohorts of students. It is hoped that the articles herein will constitute a wealth of teaching and learning material that will stimulate trainers and others interested, who can then adapt them to their own environments and take them further if they so wish.

This collective volume is divided into four distinct parts. Part 1, entitled *Inside AVT*, takes a look at two of the areas that should form the foundations of any course on AVT: the semiotics of the audiovisual product and the value of screenwriting in the training of audiovisual translators.

In his chapter, *The nature of the audiovisual text and its parameters*, **Patrick Zabalbeascoa** proposes five relationships between the different constituent elements of audiovisual texts in order to show how they cross the audio / visual and the verbal / nonverbal boundaries. They can be used to make up textual effects which have been described in linguistics, but not enough within translation studies, from a semiotic perspective, which is actually more relevant to a translator of audiovisuals and multimedia. The relationships put forward are (in)coherence, redundancy, contradiction, complementarity and aesthetic quality. The author offers examples showing how verbal and nonverbal combinations display textual features and functions within, for example, the plot, character portrayal, genre, and underlying messages of the text as a whole. The translator's words, as perceived by the audience, establish certain relationships with the nonverbal elements of the text that appear on the screen with them and Zabalbeascoa goes on to claim that such relationships may differ from what is often accepted as 'faithfulness' to the source-text words or subordination to the picture.

Despite being a subject that has grown immensely in popularity in recent years and having made a head-on entrance in university curricula hand-in-hand with creative writing honours degrees, screenwriting is still vastly ignored in the training of audiovisual translators. **Patrick Catrysse** and **Yves Gambier**, in

Screenwriting and translating screenplays, make a valiant effort to change this situation. With AVT always present in the background, they describe the different phases of which screenwriting consists, such as the story idea, the synopsis and the screenplay; each of them representing in turn a different type of document. After explaining how and why a script is written the way it is, they maintain that knowing these processes and the various strategies used by professional screenwriters regarding the narrative and rhetorical devices helps facilitate the translation work. They stress that translators must become familiar with dialogue functions and effects if they want to render in their target language what is said in a relevant and acceptable manner in the source language. As the title of their contribution suggests, knowledge about screenwriting is not only useful for translating audiovisual programmes but also for translating scripts, a step prior to the actual shooting of the programme. In their opinion, the translation of scripts requires a specific training which calls for transdisciplinarity.

Along similar lines is **Aline Remael**'s contribution, entitled *Screenwriting, scripted and unscripted language: what do subtitlers need to know?* Focusing primarily on subtitling, the author argues that subtitles are a very special form of translation, not only because they have to make use of and integrate themselves into a film's semiotically complex sign system, but also because they render different forms of 'spoken' language in a very specific form of 'writing'. For her analysis, she makes a clear distinction between film dialogue and impromptu speech. The former is spoken language up to a point only since it is also scripted language and it is embedded in a specific text type that has narrative and structuring functions. On the other hand, impromptu speech is the type of language produced in a more or less spontaneous way and characteristic of many interviews and documentaries. She then examines the specificities of these two broad categories of spoken language in the light of subtitling, giving concrete examples of some of the difficulties encountered and the solutions reached, and highlighting the importance of a proper insight into the dramatic composition of screenplays when training will-be subtitlers.

Part 2 of this volume, *Hands-on Experience in AVT*, is eminently practical and has the added value of covering all the main AVT modes.

Jan-Louis Kruger's chapter, *Subtitler training as part of a general training programme in the language professions*, opens up this section with an investigation into the need for generic training in language practice as foundation for training in specialist fields such as technical translation, audiovisual translation, and software localisation. He is of the opinion that AVT in general, and subtitling in particular, harnesses such a wide range of translation skills that other fields of specialisation such as interpreting, literary translation or copy editing can benefit from it. Given that the basic technical skills needed in AVT do not require extensive training,

the author claims that to fully master these skills necessitates extensive exposure to practical training as well as a solid theoretical foundation. He concludes that to neglect a solid foundation in general language practice in favour of more specialised training may have the disadvantage of increasing the risk of saturating certain fields in the market, which can only have a detrimental effect in the long run. Hence, his proposal that long-term market needs can only be accommodated in a training programme that works from the general to the specific.

The contribution by **Jorge Díaz Cintas**, *Teaching and learning to subtitle in an academic environment*, focuses solely on subtitling and foregrounds the main considerations that ought to be taken into account when teaching a module on this subject. Combining both a theoretical and practical approach, this chapter covers all three main areas: technical, linguistic and professional. Attention is also paid to the rationale underpinning such a module as well as to the learning outcomes that should be expected from the students. The author puts forward a vast array of practical activities to be exploited in the classroom and includes a free subtitling program and a couple of clips to promote a hands-on approach and to stimulate students' creativity. In order to facilitate the use of the software, an easy, step by step guide on how to use Subtitle Workshop 2.51 has been produced and included on the CD-Rom.

Whereas the proposals of the previous chapter are implicitly developed with a face-to-face teaching environment in mind, the article co-written by **Eduard Bartoll** and **Pilar Orero** explicitly addresses the growing demand for online courses. In *Learning to subtitle online: learning environment, exercises, and evaluation* they start by analysing some of the educational developments experienced in this field of specialised translation, thanks to the impact of new technologies. After discussing some of the basic premises that characterise virtual learning environments, the chapter focuses on the subtitling module offered by the Universitat Autònoma de Barcelona as part of their online masters level degree. The article is peppered with screen shots that illustrate the interface used by the developers of the teaching-learning platform. Taking full advantage of the potential offered by digital technology, the module relies on digitised clips and a subtitling program that helps tutors teach routines in a fashion which resembles real working conditions, far away from the classroom, and in contact with the students via email.

Anna Matamala's chapter, *Teaching voice-over: a practical approach*, signals a thematic move from subtitling to voice-over, the latter being one of the less known and less taught modes of audiovisual translation. Divided into two well-defined parts, theoretical and practical, the former describes the curricular design of a module on voice-over, delving into the topics that should be taught and the professional challenges that should be addressed. The different types of voice-over are also discussed and interwoven in the syllabus and the teaching and learning

methods, stressing throughout the need to give students the opportunity to work with authentic materials and as close to real practice as possible. The second half of the contribution addresses that pledge and has an eminently hands-on slant. It consists of a wealth of exercises that can be used for activities with students in face-to-face seminars or for self-learning. Worth mentioning is the fact that this is the first article to be ever written on the topic of voice-over from a didactic perspective and including audiovisual material from various documentaries for its exploitation in the classroom.

Dubbing, as the other main AVT mode, is the type of transfer used all over the world for the translation of cartoons, and it is also used in some European, Asian and American countries as the major audiovisual transfer method for films, TV series and documentaries. From a scholarly point of view, it has been repeatedly discussed by some authors in opposition to subtitling. The hackneyed debate over whether dubbing is better than subtitling or vice versa has been amply argued in AVT literature to the extent of having monopolised research in the past and having stymied the development of other more fruitful lines of research. **Frederic Chaume**, in *Teaching synchronisation in a dubbing course: some didactic proposals*, avoids addressing this confrontational topic in favour of a contribution centred on some of the pedagogical issues that have to been taken on board when teaching dubbing. In this field, translators are usually faced with more constraints than in written texts, notably the constraints imposed by the image. Especially noteworthy are lip-sync and isochrony, two dubbing conventions – turned constraints – that oblige translators to find solutions both phonetically and rhythmically similar to the words and to the length of the sentences uttered by the original film characters. In his paper, Chaume offers some didactic proposals to teach synchronisation in dubbing courses, focusing on the three synchronisation types carried out in dubbing: lip-sync, kinesic synchrony and isochrony. The inclusion of some exercises allows translator trainers and trainees to put into practice the theoretical guidelines proposed.

Training translators for the video game industry, by **Miguel Bernal-Merino**, ventures into a territory that has not seen much academic activity in the past, despite the fact that as more and more countries join the computer and the Internet revolution, more video game publishing companies internationalise their products in order to maximise revenues from the new markets by offering video games in the local language. This new multilingual approach has created a whole new industry usually referred to as the 'game localisation industry'. Sharing some characteristics with the translation of utility software and film translation, translating a video game is a long and complex technical process that requires special training. Unfortunately, most universities have not yet incorporated this area of specialisation into their curricula and the game localisation industry is having to

train new recruits in-house. Bernal-Merino's article discusses the current state of affairs in both the industry and academia, proposes a specialisation module within translation studies focused on the translation of multimedia interactive entertainment software, and suggests a mutually beneficial collaboration between educational centres and the industry aiming at the improved quality of localised video games.

The last chapter in part 2 is written by **Fernando Toda**, *Teaching audiovisual translation in a European context: an inter-university project*, and in a way wraps up the previous contributions by presenting a collaborative project for the teaching of audiovisual translation skills to European university students of Translation and Interpreting Studies by means of joint intensive courses in the areas discussed in previous chapters, i.e. subtitling, voice-over, and dubbing. It discusses how pan-European participation in the project helped to further the teaching of AVT as part of the curriculum at some institutions, explains how funding from the EU was obtained, outlines the learning aims and outcomes of the different course modules, makes reference to the teaching methods followed, presents some of the activities carried out and gives advice on assessment procedures. In the author's opinion, didactic collaboration among institutions from countries with different habits and practices in AVT, involving the participation of academics and professionals, is a positive approach to the teaching of AVT in higher education across Europe.

The third part of this volume, *AVT for Special Needs*, is centred on two relatively new professional practices aimed at facilitating access to the audiovisual media to people with sensory impairment. In her contribution, **Josélia Neves** argues that further to all the skills that are needed when subtitling for hearers, translators working on subtitling for the d/Deaf and the hard-of-hearing (SDH) are required to master a number of techniques that are specific to this particular type of audiovisual translation. Though some literature has already been written on SDH, *Training in subtitling for the d/Deaf and the hard-of-hearing* is possibly the first article ever to discuss this topic from a pedagogical perspective. In SDH, further to the linguistic transfer between languages, translation also implies transferring messages from acoustic to visual codes. To carry out this intersemiotic journey requires expertise that derives from specific knowledge on the roles and functions of sound (dialogue, sound effects and music) in audiovisual texts. The author claims that translators-to-be need to develop an array of skills that will allow them to perceive and to interpret sound, to translate it into visual codes and to evaluate the adequacy and efficiency of visual renderings of acoustic elements in relation to the accompanying image. She concludes that these complex competencies are best acquired and developed through specific training which should lay solid foundations for professional development.

Equally pioneering can be considered the contribution by **Joel Snyder**, entitled *Audio description: the visual made verbal*, which tackles this topic from an educational point of view and with training at its core. After a brief history of audio description (AD), the author outlines several ways in which AD can be presented to students or anybody interested in the topic and makes use of a case study from the film *The Color of Paradise* to highlight the intricacies of this type of activity. He also suggests a couple of exercises that can be carried out with the material that is included on the CD-Rom. Being a trained describer himself, Snyder moves on to discuss the skills that would-be practitioners should master, grouping them into four main categories: observation, editing, language and vocal skills. The ultimate goal of Snyder's and Neves's contributions is to promote greater inclusion and to make sure that accessibility for all in the audiovisual media is not only a buzzword of our times, but a concept that is here to stay and to contribute to a fairer and more just society.

The potential of subtitles, both intralingual and interlingual, to help learn foreign languages is the subject of the fourth and last part of this volume, entitled *AVT in Language Learning*. Traditionally, the primary role of AVT has been to act as a means for viewers to understand a programme originally shot in another language. But in a world dominated by the power of the image, the possibilities of AVT have expanded beyond this prima facie role. Educational institutions round the world are gradually awakening to the benefits of AVT for foreign language teaching and learning and so are some pedagogues. The European Commission funded project *Learning Via Subtitling* (http://levis.cti.gr) has as its main remit the development of educational material for active foreign language learning based on film subtitling. It aims to cover the exigency for active learning where cultural elements are involved effectively through real-life (simulated) activities and the need for productive use of multimedia not as a nice add-on but rather as the core element of an activity.

The first chapter in this final section is called *Using subtitled video materials for foreign language instruction* and approaches the topic from a general perspective. Drawing from the premises of two of the main theories of language acquisition, namely the dual coding theory (Paivio and Lambert 1981; Paivio 1991) and the input hypothesis (Krashen 1987), **Jorge Díaz Cintas** and **Marco Fernández Cruz** consider whether exploiting subtitled video materials as teaching aids can bring any benefits in the learning process of a second or foreign language. The authors then present the findings of a number of experiments conducted by linguists and psycholinguists with the intention of proving: (1) the extent to which this type of material can help students develop their linguistic skills and overall language proficiency; (2) which, of a given number of linguistic combinations between the audio and the subtitles, might be the most appropriate at the different stages of

the language acquisition process; (3) the specific linguistic skills that this material helps to develop. Given that all the experimental results underscore the positive educational benefits that derive from using subtitled video material for foreign language instruction, the authors consider it highly surprising that some of the techniques, like reversed subtitling and bimodal input, are virtually neglected in the classroom and call for a more prominent role of this material in foreign and native language instruction.

The contribution by **Maria Pavesi** and **Elisa Perego**, *Tailor-made interlingual subtitling as a means to enhance second language acquisition*, builds on the previous one and nuances some of the findings, foregrounding at the same time the potential for reading skills. The authors pay special attention to incidental language acquisition and in general to research on second language acquisition (SLA). Furthermore, their perspective is more on 'creating' subtitles for language learning purposes than in 'using' them in the classroom. One of the crucial points that separates both contributions is the fact that in this chapter the authors set off to explore the role of viewing subtitled audiovisual texts in unguided SLA, rather than in a controlled educational setting. Learning by viewing foreign materials subtitled into the native language draws on (i) positive attitude, (ii) emotional readiness to learn, (iii) input quantity and quality, and (iv) situational and cultural contextualisation. With reference to input and contextualisation, dual coding in audiovisual material has been shown to foster both lexical and grammatical acquisition by increasing the depth of the processing mechanisms and facilitating the matching between language forms and external reference. Furthermore, through interlingual subtitles the learner is hypothesised to process the foreign text by drawing comparisons between the two verbal texts and all semiotic codes co-occurring in the audiovisual product. Starting from these acquisitional premises, the authors embark on an analysis of simplification and transfer strategies in order to suggest criteria which will enable subtitlers to structure subtitle writing for reading and direct their efforts towards enhancing SLA, advocating in effect a new type of educational subtitling that is bound to contribute to multilingualism in today's society.

The last of the contributions to close this volume is by **Vera Lúcia Santiago Araújo** and considers *The educational use of subtitled films in EFL teaching*, with particular emphasis on the potential enhancement of the learner's oral and aural skills. After a brief overview of the written AVT literature that over the years has acknowledged the pedagogical value of subtitles, it is the author's contention that more detailed studies on the subject, targeted to test specific skills, need to be carried out to arrive at sound conclusions. Araújo's contribution presents the methodology and sums up the fruits of a longitudinal research project that was carried out at the Language Institute of the State University of Ceará in Fortaleza, Brazil,

with the main objective of testing the hypothesis that the use of subtitled films can improve learners' oral proficiency. This empirical experiment was descriptive in nature and involved both qualitative and quantitative instruments of analysis, involving the design of lesson plans with subtitles, the administering of listening and speaking tests, the distribution of questionnaires to examine students' opinions on the use of subtitles, and the comparison with the results achieved by a control group. That is, those students who were not exposed to subtitled films. Despite throwing up rather unexpected results (the students' best performance was in speaking and not listening), the experiment corroborates other researchers' views that subtitles do improve foreign language learning and can be a remarkable pedagogical tool.

This selective compilation of 15 studies constitutes a rounded vision of the many different ways in which audiovisual programmes are translated and made accessible to audiences in different countries. By approaching them from a pedagogical perspective, it is hoped that this complex and dynamic area in the translation discipline, seen by many as the quintessence of translation activity in the twenty-first century, will make a firm entry into university curricula and occupy the space that it deserves in academia.

PART 1

Inside AVT

The nature of the audiovisual text and its parameters

Patrick Zabalbeascoa
Universitat Pompeu Fabra, Barcelona, Spain

1. Introduction

If we accept a text as a speech act or, more broadly, as any instance of communication, we will conclude that an audiovisual (AV) text is a communication act involving sounds and images. One of the main issues in the definition of AV text, and even 'text' plain and simple, is whether the presence of linguistic constituents is an absolute must. Can we still speak of text (and translation) if there are no words involved? And if words are an essential component, are they the only component? If they are not the only component, what is the minimum proportion of verbal elements that is required?

Let us think for a minute of cartoons, on paper or film, where there is not a word to be seen or heard. Even when there are no words, these cartoons seem to fit well into what we intuitively think of as a text. Among other things, a story of some sort is told; there is an author, a reader or viewer (a text user), often a beginning, a middle, and an end; there are characters, there is action and description, often accompanied by food for thought and a moral. But if a series of pictures is a text, then what about a single picture? There are many newspaper cartoons made up of only one drawing.

Now, let us think of a painting. A painting is also a single picture. But we do not normally think of a painting as a text – unless it is pointed out or we think carefully about the matter, as in cultural studies for instance – although most paintings have a story of some sort to tell (you can ask a child to tell you about their drawing or read bulky specialised literature on the semiotics of the visual arts throughout history and across the world). The issue of the picture as text (or not) raises the question as to whether the object world represented in many pictures should or should not also be considered as possessing text-like qualities.

Indeed, an object (animal, vegetable, or mineral) is not necessarily a text, but under certain conditions its presence might be perceived as related to somebody trying to communicate something through that object, either as a symbol or part of a special code-system. On the other hand, our perception and understanding of the object world is greatly influenced by our cultural background, which includes the texts we have been exposed to (e.g. conversations, books, posters, lectures, mass media). This means that a book may be seen as a text (something to read) or an object (its physical properties), and also as a possession, a commodity with its personal, social or market value. A garment may be seen as an object (something to wear), a commodity (something to buy or otherwise own), or as a text (a statement of one's cultural background, trendiness, mood, taste, daring, degree of self-consciousness, social standing, identification with brand names, likeness of thinking, among many others).

Moving pictures fit this scheme in a rather more complicated way. Firstly, there is the whole question of how to interpret objects (audio as well as visual) recorded onto the film. Secondly, the object nature of a film points to what it is recorded onto, celluloid or videotape, but we might also have to think of all of the projecting devices, including the screen, of course. The text is the projection of the film onto the screen for a given audience. The possession feature has several aspects: the owner of the rights to sell and hire, the owner of a licence to exhibit in public, the owner of a copy for personal use. The issue of rights unfolds to television rights, cinema screening rights and videotape/DVD renting or selling rights.

If we examine many of the features that are supposed to define textuality, we see that they can be presented by nonverbal means as well as by words. Thus, there are nonverbal means of achieving cohesion, coherence, intentionality, informativity, acceptability, intertextuality, and complying with situationality conditions.[1] Many people do actually think that we can 'read' a painting or even a sculpture, that these things (object-texts) have a 'statement' to make on behalf of their authors. It has to be said, as a starting point, that there are verbal texts and nonverbal texts, and that there are texts that combine both verbal and nonverbal signs. If we accept this, the next step is to find out what kinds of relationships can be established between verbal and nonverbal signs within a text. Do they run along parallel lines, almost independently, or do they intertwine in a complex mesh that cannot be undone without destroying the essence of the message or without compromising intended textuality? In film translation, the former was often perceived

1. Textuality conditions as proposed by de Beaugrande and Dressler (1981), but we could also apply other models, such as Sperber and Wilson's (1986) relevance theory, or Grice's (1975) conversational maxims.

to be the case; the words were meant to be translated as if they were one side of a coin, ultimately physically bound to the picture, but looked at separately.

From this point of view, there has been an acceptance that certain words, even phonemes, have to appear at certain points in the film because they run parallel to certain pictures, hence the whole concept of synchronicity. But there has been little awareness of the possibility that verbal signs combine in various ways with other sounds and images to make up different patterns of cohesion, intertextuality and the other features of textual structure and meaning. This led to the proposal of the theoretical concept of 'constrained' translation (Mayoral et al. 1988). The reasoning behind this proposal is that in translating the words of a film, one is up against the same situation as translating any other written form of communication plus the additional constraint of having to synchronise the words of the translation with the picture (and, presumably, the original sound effects), i.e. having to place the string of words alongside the parallel movement of the picture. The concept of constrained translation has had a rather negative effect since to some it seems to imply that such phenomena could not be regarded as translation proper, since translation proper must deal exclusively with words, whereas certain modes of translation had to account for other problems which translation theorists were not interested in considering yet. So, the concept of constrained translation has sometimes been used as a label to brand any variety of translation that forced the unwilling theorist to consider the important role of nonverbal elements, including the translation of songs and comics. It thus becomes necessary to beware of theorists who have a tendency to exclude certain types of text from their theory because they are complicating factors and mess up neat simplified accounts of what translation is or should be.

Another problem in making general claims about translation is a lack of awareness of the existence of other text-types or, similarly, when there is an attempt to shove square pegs through round holes. Sometimes the theory is built around a single text or text type, e.g. the Bible. Another damaging practice, especially for a unified account of audiovisual translation (AVT) is to isolate literary theories of translation and non-literary theories, the implication being that it is not interesting or possible to theorise about both at the same time. A similarly problematic attitude is to start at the core, whatever that may be (usually novels, religious texts, legal documents, scientific papers, news reporting), and then use that as an excuse to put off studying more peripheral instances of translation, whatever they may be (e.g. poems, songs, small talk). Contrary to this, we find Holmes' (1972) proposal of partial theories, all of which are seen to be useful contributors towards building a general theory. It is small wonder that screen translation received little attention, it was not really literary translation, it was not really non-literary translation, it did not fit very well into most so-called linguistic theories of translation, with the

	Audio	Visual
Verbal	Words heard	Words read
Nonverbal	Music + special effects	The picture Photography

Figure 1. The four components of the audiovisual text

small exception of Fodor's (1976) study of articulatory phonetics, and its possible application towards a better understanding of lip-sync. Screen translation did not fit into text-type classifications or language-function categories which dominated the Translation Studies (TS) scene for several decades.

2. What do we mean by audiovisual?

If we have two types of signs and two different channels of communication, we get four different types of signs: audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), visual-nonverbal (all other visual signs). This was already pointed out in a slightly different way by other authors, most notably for the purpose of this chapter, Delabastita (1989), Chaume (2000), and Sokoli (2000).

The prototypical audiovisual screen text should presumably satisfy the following three criteria:

(1) A combination of verbal, nonverbal, audio, and visual elements to the same degree of importance. This condition places what is prototypically audiovisual at the centre of the double axis (Figure 2). It is the kind of communication where the text users use their eyesight (to look, to watch and to read) and their ears (to listen to speech and other sounds) throughout the viewing of the AV text. In cases of interactive screen communication, users become interlocutors and use also speech, and possibly writing, and maybe even body language and other semiotic systems like phone-ins, emails and web-cams. This condition can sometimes be met by certain communicative situations where no screens are present (e.g. classroom presentations), and it is important to remember that some scholars (Merino 2001) defend the idea that audiovisual

should not necessarily entail the presence of a screen, so stage productions should be included in a general theory of AVT.

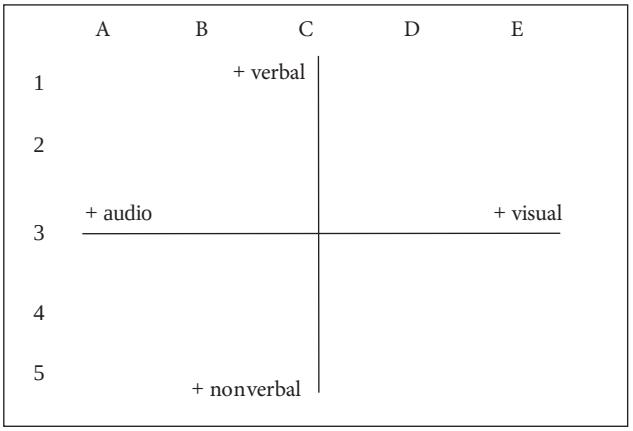
(2) The various elements are meant to be essentially complementary, and as such may be regarded as inseparable for a fully satisfactory communication event. Furthermore, they have been produced specifically for the AV text at hand, or appear to be the only / best choice of performers / music / setting / words, etc. In other words, the music has been chosen to go with the pictures and words, for example, or any other combination of AV text items made to complement each other, regardless of whether they had been produced prior to their inclusion in the audiovisual production. The music in a film may be original or not, but what matters most, from a textual and communicative point of view, is the relationship established between the music, and the script, and the photography, and how they all add up and combine with each other, so that viewers can interpret them in certain ways.

(3) There are three main stages of production: (a) pre-shooting (scriptwriting, casting, rehearsing, etc.) and/or planning; (b) shooting (including directing, camera operating, make-up, and acting); (c) post-shooting (editing and cutting). We can see that this dynamics changes quite considerably for revoicing and subtitling, as perceived traditionally, in the sense that the picture and effects were untouchable, but not for remakes.

3. Plotting text items and text types

Let us see what might happen if we wished to plot texts, text-types or textual items onto the double axis plane illustrated in Figure 2, according to their 'audiovisuality' and the importance of verbal constituents. Strictly speaking, an AV text, such as a feature film, could not be without an audio component, or without the visual component, so, categories A and E (the far left and right of the horizontal axis) would fall out of the audiovisual domain, in principle. However, we may not want to be too strict, and it might be theoretically more advantageous to regard 'audiovisual' as having the potential to include, at least at certain points, any combination of audio, visual, verbal and nonverbal elements. The whole range of television commercials, regarding their exploitation of code systems and channels, provide a handy case in point, since some of them have no sound, others use a blank screen, and so on.

Below are a series of examples to illustrate what is meant by different combinations of different sign systems and channels and how they might be plotted on the 'map' in Figure 2.



A: only audio
B: more audio than visual
C: audio and visual alike
D: less audio than visual
E: only visual

1: basically verbal
2: more verbal than nonverbal
3: both verbal and nonverbal alike
4: less verbal than nonverbal
5: only nonverbal

Figure 2. The two axes of audiovisual communication

1: Basically verbal

1A Oral speech with no visual contact or aid, no nonverbal sound effects. Voice only, over a public address system or on the radio.

1B Oral speech with the presence of paralinguistic facial expressions and body language, some written aids (e.g. posters, badges) may also be present.

1C As for 1B, plus important written material (writing on blackboard or transparencies, handouts). We might also include in this category those performative acts of reading out sentences or other legally binding documents that must be heard as well as seen.

1D Group reading led by someone (e.g. a teacher, a preacher) reading out loud from a book.

1E Silent reading of a message where layout and format cannot be altered, so they are not regarded as having any potential meaning, e.g. telegram, early email.

2: More verbal than nonverbal

2A Oral speech with some sound effects (as in coughing or screaming, or otherwise by using audio props or instruments) for greater impact or enjoyment, as in story telling (especially audio books) or some forms of reciting.

2B Oral communication with some visual props and aids, e.g. traditional television news bulletins, prototypical stand-up comedy.

2C Oral communication with a great degree of written backup, e.g. a densely subtitled film or a densely captioned TV news programme. Here subtitles and captions may or may not involve translation. Examples of this can be found in the latest trend in 24-hour satellite news channels.

2D In some television broadcasting the viewer may actually be looking or waiting for the information which is going to appear visually written on the screen, and the sound acts as background, or filling. This is the case of money market information television channels.

2E Printed newspapers and news magazines where layout and presentation are important, meaningful factors, but the information still comes mostly from the words.

3: Both verbal and nonverbal alike

3A Prototypical jukebox song (music and words are basically inseparable). Classical music radio programme (introduction and comments separable from the actual music). Some believe that because radioed music is separable from the speakers' comments, the speakers talk over the beginning and end of the music to avoid recording from the radio as a means of bypassing the record shop. Separability means that listeners with a poor knowledge of the language can still enjoy all the non-linguistic parts, a reason why musical stage productions sell so well among foreign tourists.

3B The soundtrack is the main attraction or most memorable feature of the AV text. The type of film or scene where the pictures 'illustrate' or explain the music, or are an aid to interpret other sounds. Televised arias.

3C Prototypical audiovisual feature film. Opera stage production, especially one that is surtitled. In this type of text, or part of text, both the audio and the visual channels are exploited to the full to send verbal and nonverbal signs and messages.

3D Children's book with press-button sounds.

3E Prototypical comic book combining words and drawings.

4: Less verbal than nonverbal

4A Disc jockey radio music, i.e. there is some introductory speaking but it is mostly music.

4B Televised rock music, with rather unimportant lyrics and pictures.

4C MTV videoclip music. Video music is by definition audio and visual, where both are equally important and balanced. This does not mean that they are inseparable. Words are not usually the most important feature although they can appear orally or graphemically. Karaoke combines music and captions and the nonverbal picture is separable and less important.

4D Candid camera, mostly visual, little presence of sound, except for one or two noises like bumps and screams, and a few words to introduce the trick or a small dialogue to start it off.

4E Silent film with intertitles, 'train platform' television with no synchronised sound.

5: Only nonverbal

5A The bottom left-hand corner of the 'map' in Figure 2 would include phenomena like symphony music (i.e. no lyrics) and whistle signals. Morse beeps constitute a hybrid case of non-oral, non-written signals that substitute verbal signs and thus cannot be considered nonverbal strictly speaking. Sign language for people with speech impediments is an analogous case for 5E, when each sign is a letter or word associated to a given language. But when the signs are more abstract or are not language-specific they shed their 'verbal' quality and become more closely related to international traffic signs.

5B Televised symphony orchestra, where the music is the main thing but it is also interesting and entertaining to watch the performers, and any noteworthy camera work.

5C Modern 'silent films', which tend to use sound effects even if there is no talk.

5D *Fashion TV* is a digital satellite channel where there is practically no oral communication, and very little writing on the screen, at least in its original format. English is used as a sort of lingua franca, and French reinforces the stereotype of fashion and glamour. The main attraction is the picture, to the extent that this is a popular channel to show in bars and shop windows with the sound off, so as not to interfere with other sounds like conversation or music. This is a practical example of separability of the sound from the picture, and, to a large extent, the picture is separable from all other semiotic sign systems.

5E Silent nonverbal films; fine arts (painting, sculpture); traffic signposts; mime; nonverbal cartoon strips; photography; formal languages (as understood for mathematics, logic and computer science) like '2+2=4', 'H_2O', and '$e=mc^2$'. In the case of mime it is important to distinguish between pure nonverbal mime, and the miming of syllables (as in some of the Marx Brothers' films). Harpo Marx's miming constitutes a particularly challenging problem for translation because it is obviously very difficult to translate each syllable as word, or verbal clue, and then make the sum of all the syllable-translations become an equivalent of the original word or phrase. For example, there is an instance where 'beautiful' is broken down, in mime, into bee + you + tea + full. It is bizarre to have a character, in dubbing, guess the right word from literal translations of each clue. In the case of formal languages, it is important to

remember that they are not necessarily universal, and that they are often only non-linguistic in writing, not when read out loud, of course.

4. The nature of the audiovisual text and its translation

An AV text is a mode of communication that is distinct from the written and the oral modes, although it may not be easy to draw a clear borderline between the audiovisual and other modes. Even so, I am proposing that it is possible to map AV texts, types of AV texts and parts of them (Zabalbeascoa 2001a: 119) on a plane defined by the following coordinates: a cline that indicates the presence (amount and importance) of verbal communication in proportion to other semiotic forms of expression; another cline for measuring the relative importance of sound in the audio channel weighed against visual signs.

According to this scheme (Figure 3), the area that is closest to the centre of both clines (area X) is where one would expect to find prototypical instances of the AV text, in which intentions and meanings are conveyed (and effects produced) through both audio and visual channels and both verbal and nonverbal sign systems or codes (Figure 1) all acting together. To move away from this centre means that greater importance is being awarded to one channel over the other and/or the verbal sign system over nonverbal forms of expression (or vice versa). For example, a 'writer's' film tends to favour the importance of the words heard (when there is no subtitling involved) over the musical score or the picture, so many of its scenes would appear nearer audio-verbal corner (area Y). The visual-nonverbal corner (area Z) indicates a kind of film, commercial or documentary, with pictures as its main constituents, giving little or no importance to verbal communication.

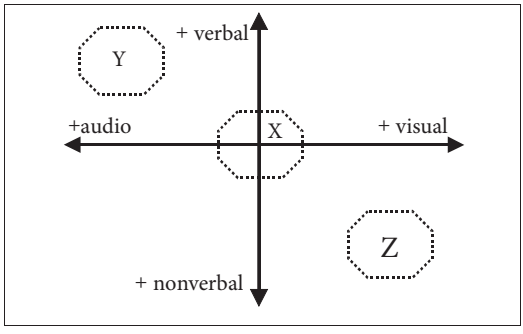


Figure 3. The double axis of the audiovisual text

I further illustrate X, Y, and Z with examples from British television comedy. For X, *The Black Adder* (Martin Shardlow 1983) is one of many programmes written specifically for television and home video. For instance, there is a scene where Lord Black Adder tells his servant to 'Get the door, Baldrick', after a while Baldrick comes back with the door under his arm. The obvious difficulty involved in translating this joke arises for those languages that do not have an expression that can be interpreted idiomatically (and plausibly) as 'answer the door' and literally (and implausibly) as 'fetch the door'.

For Y, *Yes, Minister* (Antony Jay et al. 1980) was originally written for the radio, and was later adapted to the television due to its tremendous success. The result is that the essential part of the programme still remains the dialogue, and not surprisingly there is a book version that is just as entertaining. There are practically no sound effects and the picture could easily be considered as supportive of the words and a concession to the audiovisual medium. A typical joke in this series is developed and carried through exclusively on the verbal plane, i.e. it would not be any less effective if read in a book, though the actors' appearance, performance and delivery are no doubt important ingredients of any joke. This is the case of the following one-liner: 'A Minister with two ideas? I can't remember when we last had one of those', says one civil servant to another.

Buster Keaton, Harry Langdon and Charlie Chaplin's silent-film performances provide excellent examples of Z and there are also instances of silent television, not due to technical constraints, of course, but as the result of a motivated choice. *Mr Bean* (John Birkin et al. 1990) is a programme with an extremely marginal presence of verbal communication, and by and large it fits quite well in the category of AV texts that are not talkies.

When interpreting words, pictures and other text items during the translating process, it seems important to be aware of what types of relationships can be established between them, whether they appear simultaneously, contiguously or separated by a considerable lapse of time. Below (Table 1) there is a proposal (Zabalbeascoa 2003: 315) of some of the types of relationships that any number of text constituents might relate to each other by, regardless of whether they belong to different or the same channels and/or codes (verbal or nonverbal sign systems).

The relationship of separability (Zabalbeascoa 2001a: 124) is proposed in order to relativise the degree of symbiosis and dependency between certain text items or sets of items. Complementarity is not necessarily unalterable, and constituent parts of a complementary relationship may, at times, be separated from the whole, generally providing a new meaning, and often a new lease of life for the newly independent parts. Of course, the semiotic and pragmatic value of an

Table 1. Relationships between AV text items

Complementarity: when the various elements (verbal, visual or whatever the combination happens to be) are interpreted interdependently, i.e. they depend on each other for a full grasp of their meaning potential and function(s).
Redundancy: this involves repetitions (total or partial) that are regarded as unnecessary, superfluous or dispensable. Redundant repetition may appear on the same level – involving only words, or sounds, or images – or may occur on different levels, as when a word is replicated by an image. Sometimes, in advertising for example, an apple may be referred to by a picture, by the sound of someone munching an apple, and at the same time by someone uttering the word apple, and the letters that make up the word appearing on the screen. Repetition does not necessarily entail redundancy, of course. Repetition may be used 'non-redundantly' to alter the receiver's understanding of the message, it may be used to create a distinct meaning or function to that of the item when not repeated (e.g. anadiplosis). On the other hand, redundancy is meant to refer only to instances of repetition that do not add or change meaning. It may be seen as a requisite of certain modes of communication. Thus, oral communication tends to be more redundant than written. Alternatively, redundancy might be a symptom of a certain failure on the communicator's part to communicate efficiently. Redundancy in AV texts, especially when it occurs at different levels, may be due to the text producer's fear that part of the target audience might miss something through lack of attention, or certain impairment in hearing or in eyesight. This might be the reason why many television commercials are so redundant because their authors do not know where people are looking, what else they might be listening to, or how loud the television is on. Thus, a number of commercials can be perfectly understood with the sound off or without looking at the picture. In this case we also talk of separability.
Contradiction (or incongruity): defeated expectations, or some sort of surprising combination to create such effects as irony, paradox, parody, satire, humour, metaphor, symbolism. Mock incoherence, whereby incoherence is feigned; for example when a film presents the order of events in a seemingly incoherent manner, or when parody or symbolism involve an artful appearance of incoherence.
Incoherence: inability to combine elements meaningfully, or as intended (in the source text or otherwise) because of failings in the script, the directing, the translation (of the script), the subtitling (techniques, norms, display), or the sound (i.e. revoicing, mixing, editing, special effects, music).
Separability: a feature displayed by elements of a channel or sign system whereby they manage to function (better or worse) autonomously or independently from the AV text, as when the soundtrack is made into a successful audio recording. Free commentary is a type of AVT which, to large extent, depends on the separability of the original scripted words from the picture, i.e. the picture is such that it enables a new script to substitute the old one, in order to create a completely different sort of complementarity between word and picture.
Aesthetic quality: text author's intention to produce something of beauty by means of a certain combination of elements. If we regard filmmaking as an art form, then it involves combining the visual arts with literature, photography, and music. A translator might deal with certain parts of a text by giving priority to their aesthetic quality, rather than their semantic value.

element or set will change depending on whether or not it appears in the company of other elements also intended for the same AV text. We must admit at the same time that there are cases where a soundtrack, for example, ends up living an independent life from the pictures and film it originated from, providing musical ('pure' audio) enjoyment, and most probably new contexts and meanings for the very same (recording) score, songs, voices, and musicians. Further examples of separability are:

- 'Decorative' TV, such as *MTV* and *Fashion TV*, or certain sports channels, ideal for shop windows and bars, where the picture is often separable, i.e. seen without any sound or with a different sound source.
- Television news, especially 24-hour channels, in which the newsreader and the captions are mutually redundant. Sometimes, these two are joined by the further redundancy of the picture, whereby the audience can understand a news item either by listening, by watching or by reading, i.e. each one is separable. The fact that these combinations are redundant is illustrated by the 'non-redundant' case of the 'no comment' stretches where the news programme continues only with pictures.
- National anthems, and popular songs: a national anthem is a typical example of a song that can perform its function or be almost as meaningful with the words or without them, i.e. the music is separable from the words, and can stand alone on certain occasions. A trickier example, frequently found in films, and hence a translation problem, is when a song is played in a purely instrumental version because the lyrics, or at least their essence, are assumed to be known by the audience. We might have, for instance, a few bars of the Beatles' *Yesterday* to underline the nostalgia of a certain scene or visual composition.
- Films and cartoons: for some films, the musical score is separable from the rest of the film. Conversely, *Tom and Jerry* type cartoons provide examples of visual stories that hardly need the audio component.

5. The semiotics of AV

The semiotic dimension of audiovisual communication requires: (i) a photographic analysis of stills, in search for a greater understanding of photographic composition, the relationship between film and photography and the visual arts, the use of colour, light and (visual) texture; (ii) a cinematic analysis of the relationships established (between stills) by moving pictures and sound, audiovisual narrative techniques, audiovisual cohesion, audiovisual rhetorical devices (such as repetition, ellipsis, metaphor, and metonymy) and the use of the camera (shifts

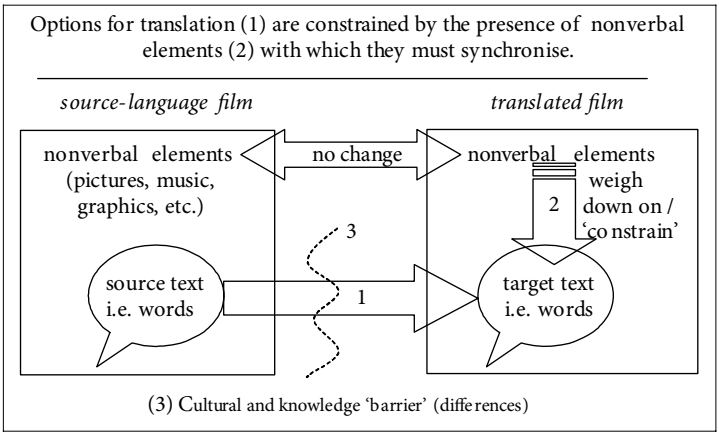


Figure 4. A diagrammatic interpretation of constrained translation

of perspective, focus, light and colour, as well as camera movements like zooming and scanning). Each one these aspects may be intended to carry meaning or to help make the meaning of the words and script more explicit or dynamic.

In the light of all that we have seen thus far, there seem to be sufficient grounds to propose an alternative (or at least a refinement) for the early concept of constrained translation, put forward to account for the translation of films, songs, and highly illustrated texts, such as comic strips (Figure 4).

I cannot agree with this concept if it implies that the text being translated is restricted to the words only and the pictures simply serve to make the task more difficult, sometimes almost to the point of impossibility, whereby loyalty is due ultimately to the source language script (Zabalbeascoa 2001b: 255). This vision tends to be accompanied (with or without awareness of the fact) by the impression that images should not be tampered with and their meaning is universal and unalterable. More in accordance with the cognitive reality of the viewers would be to consider that the images are actually different (since they are received and interpreted differently) from one viewer to the next, since they do not focus on the same things; even more so if they are from different socio-cultural settings. According to this alternative approach (Figure 5), audiovisual screen translation owes its first loyalty (Zabalbeascoa 2001c: 130) to the creation of a 'new' script in a different language that can create meaningful relationships (Table 1) with the pictures and sounds that also make their contribution to the 'new' AV text, so that it is as coherent and relevant as possible to the new audience.

From the point of view illustrated by Figure 5, the translator must be aware for each scene, for each frame almost, of which are the most important and relevant items (verbal or otherwise) in the meaning(s) and function(s) of the (AV) source text (Zabalbeascoa 2000c: 125) so as to make informed, context-sensitive,

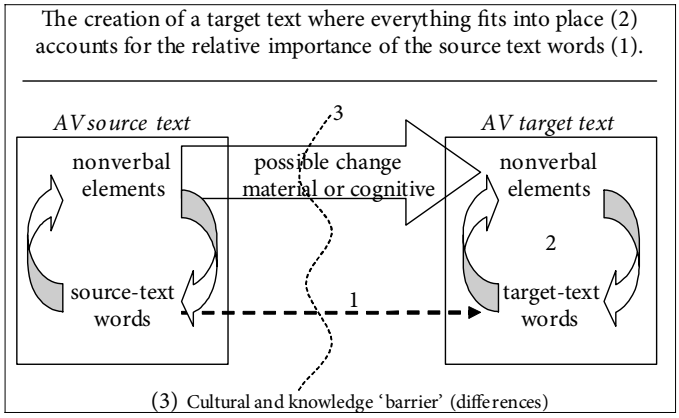


Figure 5. An alternative model to constrained translation

function-oriented, audiovisually-coherent decisions as to the words that will be the most appropriate for the task at hand. In other words, the best-case scenario is one where the translator manages to render the combined meaning(s) and function(s) of the words, icons and sounds, although most of the time solutions are restricted to manipulations on the verbal plane alone.

6. Parameters of the audiovisual factor

Audiovisual communication requires careful thought into the nature of text modes and media as well as how texts are stored and distributed. The first thing that strikes the theoretician is that neat compartmentalisation (i.e. typologies and classifications with uncrossable, everlasting, unmovable dividing lines) is almost completely out of the question given the constant progress of technology and social dynamics. Below is a list (see also Table 2) of five types of factors that are both a reflection of the nature of audiovisual communication and evidence of the difficulty in presenting a single straightforward classification of audiovisual types which could then lead on to making statements about each one to the exclusion of the others, since the items of each one of the five types would have to be crossed with all the others (i.e. to see, for instance, how the complicating factors of text mode combine with and affect those of text medium or audience impact). Nor is it always possible to make sweeping statements to the effect that television is one thing, theatre is another and Internet is another, and then define each one independently. For example, film and stage productions used to be perceived as distinct from one another, but now many stage performances use screens as part of their props. Television and Internet used to be separate, but now they are

Table 2. Examples of complicating factors vs 'straightforward' types for audiovisual translation

Parameters	'Straightforward' types	Complicating factors
Text mode	Written v. oral	Audiovisual / multimodal Ephemeral v. recorded/ published
Text medium	Cinema v. television / video rental	Internet television / multimedia Reader/ listener: present or distant
Ownership / storage	VHS / celluloid / DVD	Internet access / computer files / clips
Audience profile and impact	Nationwide audience v. Special-interest groups	SPAM, Internet pop-ups / breaking-news captions

converging. One can now watch a film on a cell phone, or perform a play for which the audience will decide the ending. So, rather than searching for hard-and-fast classifications, it is probably more operative simply to understand which factors come into play for each case, and how one case might be relevant for others.

1. *Text mode*: the traditional binary division of textual mode, into written and oral, is problematic when we think in audiovisual terms. If there are only two language modes, oral and written, then any combination of oral speech and writing may be regarded as multimodal, including audiovisual texts. By this token, audiovisual texts are multimodal, since they potentially include oral and written language. If there are only two language modes, oral and written, then all nonverbal and paralinguistic constituents of communication acts that include either oral or written signs are simply incorporated into either one mode or the other (and forgotten or brought to the fore when convenient). 'Oral mode' would thus include (has included?) lots of cases of: film and television with no on-screen writing; stage performances (plays, recitals, etc). 'Written mode' would have to include things like comics, cartoons, and instruction booklets with diagrams. Alternatively, we might think of 'audiovisual' as a third mode, or even as an overarching category for all possible combinations of verbal and nonverbal sounds, graphemes and other visual semiotic signs. In either case, oral and written domains will probably 'lose' forms of communication like films and comics.
2. *Text medium/projection*: how is the audiovisual text transmitted and received? The answer to this question provides types of media, such as: cinema theatre, family celluloid projector, television broadcast, video player (TV, 'camcorder', and portable video), Internet and computer screens, open-air large screens (stadiums, metropolitan squares), publicly-positioned screens (railway platforms, waiting rooms, bars, etc.), mobile phones. Writing can be done while

the reader is present (e.g. blackboard), or at a distance, when the reader is absent, (e.g. correspondence). Oral can also be divided into 'interlocutors present' (e.g. breakfast table conversation, especially from behind the newspaper, thus making it more purely oral and less visual); 'interlocutors at a distance' (e.g. traditional telephone). Audiovisual communication might also consider this division of 'viewers present' (e.g. audience inside a theatre); or 'real time' (e.g. interactive video conference, more or less interactive live television), as opposed to recorded audiovisual texts (cinema, DVD, television films).

3. *Storage possibilities*: (how) can the audiovisual text be kept or owned? (a) in some cases this is (was) impossible, e.g. early television broadcasts, stage productions; (b) videotape recorder (e.g. VHS); (c) celluloid reels, (d) digitised computer disk (e.g. CD-Rom), (e) DVD. A great advantage of DVD is the way it allows for storing and keeping multilingual versions, and it is a shame that more languages are not made available on each DVD. Likewise, this technology makes it possible to think of various different versions even for the same target language, for audiences with special needs or some sort of sensory disability, and even for viewers with different tastes or other profile features (depending on whether they prefer more literal translations, or denser captions, or whatever).
4. *Distribution and impact*: what is the audience like? Variables on this point could include: nature of the target audience, size, make-up, and degree of assimilitation. Viewing may be the main activity: theatre audiences (cinemas and stage productions), families at home (traditional television), individuals at home (tendency of one screen per family member), individuals or small groups in a learning context. Viewing may not necessarily be the main activity, there is some sort of audiovisual communication going on, but it is not the main reason for the viewer's presence, which may be: working out in a gym, waiting for a train, having a drink in a bar, etc.
5. *Combinatory possibilities for the screen*: screen as a theatre (stage) prop; screen within the screen, i.e. screens appearing (mostly) on television as part of the set, or for video reporting or satellite interviewing, or for commenting other channels or programmes. A television broadcast might be presented as a clip or pop-up within a larger computer screen. Split screens can show different programmes, information or texts, on right and left of the screen or by means of some other distribution.

7. Concluding remarks

In this chapter we have presented various angles from which to approach audiovisual translation. We have dwelled on the nature of textual communication, and the importance of considering nonverbal items as part of a text rather than part of its context. We have stopped to consider the dangers of rash simplifications, or the simple need for constant updating of models and classifications, especially when dealing with social phenomena, like mass media communication, which are so dependent on technological innovations. We have seen, too, that certain questions and dilemmas (e.g. should theatrical performances be regarded as audiovisual texts?) cannot be settled once and for all, and maybe they should not/need not be. What matters is to keep an open mind regarding classifications and innovation and change. The point of theoretical thinking is to gain insight, not to put blinkers on the translator or the scholar. To this end, there are three figures that help to visualise textual and audiovisual text components. This is a previous requirement to the proposal on how these components can combine to produce the whole array of audiovisual effects. The double axis (audiovisual, verbal / nonverbal) provides a 'map' on which to plot both text and their constituent elements. After that it has been possible to analyse what types of relationships can be established (for the translator to decide how to proceed), regardless of whether more might appear in the future, since, again the point is to provide insight and pointers, not to be authoritative or prescriptive. Finally, there is an alternative to the whole concept of constrained translation, which appears almost as a logical conclusion to the previous proposals.

Screenwriting and translating screenplays

Patrick Cattrysse and Yves Gambier
University of Antwerp, Belgium / University of Turku, Finland

1. Introduction

One of the major problems in European cinema concerns the respective thresholds that separate national EU member states. Not only do we need film stories that travel more successfully across national and cultural borders in and outside Europe, but filmmakers also require ever more international collaboration at an early pre-production phase of their film projects. As a consequence, there is an increased need for translated screenplays that could interest producers and production companies all over Europe and beyond.[1] To illustrate the growing concern about the topic, we refer to the forum that has been set up in preparation for their June 23–25, 2006 seminar by the organisers of the TEST programme.[2] One of the four topics discussed in the forum dealt with the question of what can be done about the problem of translating scripts successfully: Should screenwriters be trained in translating or should, on the contrary, translators be educated in screenwriting? In what follows, we tackle the matter from the latter point of view and make some suggestions about the training of translators when it comes to translating (parts of) screenplays.

2. What is screenwriting?

Screenplays, like novels, theatre plays, legislation texts, or manuals for electronic equipment – to name but a few – represent a specific text form. Hence it might

1. This paper continues a number of considerations that were published earlier in Cattrysse (2001 and 2005).

2. TEST is a Media + supported programme and stands for Tools for European Screenwriters' Training. More information can be found on www.test-online.org.

be useful for translators of screenplays to be trained, at least partly, in aspects of screenwriting. How can one translate a screenplay? What are some specific requirements? How and why has a screenplay been written the way it has? Knowing the answers to these questions may enhance the translation process and increase the chances of its success.

Simplifying, one could say that screenwriting is a form of storytelling that presents three classes of features. Some characteristics are common to storytelling in general (e.g. oral narration, prose, drama, film, TV, multimedia), irrespective of the medium that is used. A second set of characteristics is typical for drama writing, as opposed to prose. A third category of features is specific to those types of dramatic writing where a supplementary level is added: that of a camera recording, editing and other postproduction operations.

Since it is impossible to outline a full course on scriptwriting here, we present hereafter a few characteristics of screenwriting which, if known by translators, might improve their translations.

3. Screenwriting: Steps and types of documents

The translation of scripts involves quite a number of different tasks. For one, a screenwriter does not write a screenplay starting at page 1 and ending at page 120. Generally, scripts are written in phases. Although definitions and working methods differ on an individual basis, the profession generally distinguishes a number of fixed steps. Commonly recurring stages are the *story idea*, the *synopsis*, the *treatment*, the *step outline* and the *screenplay*. We use the term *script* here as the more general concept indicating one or more specific phases and/or documents of the screenwriting process. Hence, a script may adopt the form of a *screenplay*, but it can also refer to *synopses*, *treatments* or *step outlines*.

As stated above, definitions and uses may differ from one working situation to another, but many production companies and TV broadcasters apply these phases to organise the pre-production process. Pitching sessions are set up on the basis of *story ideas*. Contracts are made up, deadlines and deliverables agreed upon and invoices paid referring to these writing steps.

At the same time, each phase represents a different type of document formatted in a more or less specific way. Although some types of documents require less translation than others, knowing the most important stepping stones of the writing process of a screenplay may help the translator of scripts.

3.1 Story idea

The story idea generally consists of a four or five line description of an idea for a story. It tells who the protagonist of the (main) story is, what the main problem is, why anybody would be interested in it and, depending on its technical or promotional function, it will tell how it ends.

As a technical document, the objective of the story idea is part of a well structured writing process. It represents its first starting point. As a promotional text, a story idea is made up in order to tease someone else into buying the story, or into investing financially or otherwise in its writing or producing. Depending on its technical or promotional function, the story idea is written in a different style. A technical story idea often tells how the story ends because that helps writers to discover a potential premise for the story at an early stage. A promotional story idea is usually written in a more attractive style and since it is designed to attract financial support, chances are that the ending is left open so as to tease its potential reader into wanting to read more.

3.2 Synopsis

The synopsis represents a subsequent phase in screenwriting. It offers a one to three page prose description, written in the present tense, and laying out the basic dramatic components of the main story: who wants what very badly and why is (s)he having trouble obtaining it? The synopsis also contains details about the major sequences and turning points that have been created. In a way, it is a description of the structural backbone of the narrative, explaining how it is going to evolve and eventually reach the end through a limited number of big jumps from one major narrative unit to another.

As with the *story idea*, one can distinguish between a technical synopsis, i.e. a working tool to structure the writing process, and a promotional synopsis, designed to convince partners to invest in the writing project. Both types of synopsis, technical and promotional, are therefore written in distinct ways. Depending on the pre-production situation, the translation of any of these documents might already occur at an early stage.

3.3 Treatment

Once the synopsis has been agreed upon, the writer starts developing it into a treatment. Sometimes, a short treatment of three to five pages is written first,

breaking up the large narrative units of the synopsis into groups of sequences. Then the short treatment is developed into a longer one of no more than twenty pages usually. Here the large sequences of the shorter treatment are broken up into smaller units. Like the synopsis, the treatment offers a prose text written in the present tense describing chronologically what you see and what you hear.

3.4 Step outline

After the treatment, the screenwriter moves on to the step outline. Professional scriptwriters sometimes skip this phase and jump immediately to the dialogued screenplay, though some television stations may require a step outline before a dialogued screenplay is written.

Contrary to the three previous steps, this one requires specific formatting. A step outline presents a scene heading and a scene description. The scene heading consists of three components: the scene number – a feature that is becoming rarer and rarer –, mention of a location and the indication 'day' or 'night'. Under the scene heading comes the scene description, spelling out what can be seen and heard in the scene. A step outline does not contain dialogue yet. If characters talk in a scene, what they say is paraphrased in present tense sentences.

3.5 Screenplay

Finally, the step outline is developed into a screenplay. The main difference between them concerns the dialogue, which is written out according to a specific format. If the project is for a feature film, the format most commonly used is known as a master scene script. Some of these formatting conventions refer to the use of capitals, specific indentations, and the like.[3] The use of formatting software such as *Story Weaver*, *Movie Magic Screenwriter*, *Dramatica Pro*, and *Final Draft*™ may not only help screenwriters but also translators.

TV broadcasting companies and multimedia designers tend to follow different formats and, when obtaining an assignment, translators should become acquainted with the specific format required for the job since only correctly formatted screenplays will be read by producers and investing companies.

---

3. Numerous examples of screenplays written in the master scene script format can be found and downloaded for free from the Internet. See for example www.script-o-rama.com, www.geocities.com/tvtranscripts and www.salvia.com.

4. Screenwriting and translating

The above explains how the translation is determined by at least two major factors: the moment when translation makes its appearance in the screenwriting process and the communicative nature or purpose of the document to be translated.

4.1 Translating story ideas and synopses

The translation process may start at any one of the five writing phases. Since a technical synopsis is considered an in-house document used to structure the writing process of the scriptwriter, it is generally not read by anyone else. Hence, there are few chances for a technical synopsis to need translation. Promotional synopses, however, have much more chance of being translated as more productions start looking for international funding at an early stage.

4.2 Translating pitches

A pitch is a five to fifteen minute sales talk. It is a well prepared oral presentation of a project in order to convince investors to buy or support its (pre-)production financially or otherwise. Although the pitch is American in origin, an increasing number of European countries have started to organise large pitching sessions where writers, directors, producers, investor companies and television broadcasters from all over the world meet in order to buy or sell stories. As pitching in an international environment becomes more important, so will the need for translating this type of material.

Pitching requires a number of very specific skills quite different from writing, such as oral and presentational skills. The texts written for pitches tend to be a little longer than story ideas and have this paradoxical feature of being written language to be spoken. One may assume that translating pitches also needs adapted expertise and ability. Since the practice of pitching is so new in Europe, training in this area is still young and unorganised. Before starting to translate a pitch, translators wanting to take up that line of work may want to consider first learning more about the pitching practice.

4.3 Translating treatments, step outlines and screenplays

Generally speaking, a screenplay (we use *screenplay* for the last phase and *script* for the different possible phases) is a document that helps the crew produce a

movie. It offers an intermediate type of text, not unlike the text of a theatre play, which is supposed to be performed later. In this respect, a screenplay differs from a novel or a technical manual in the sense that both present final types of texts, supposed to be read as such by readers.

Furthermore, the intermediate status of the sceenplay is determined by the number of versions that are written for each phase. It is not unusual that before going into production, five to ten (or more) versions of a screenplay are written, and even during and after the shooting, changes may be made to the script. More often than not, these changes concern (parts of) scenes or sequences. Nowadays, European filmmakers have also started to adopt an old American working method that consists in printing rewritten scenes or sequences on coloured paper. This way, the cast and crew on the movie set do not have to read through the entire script to see what has been revised. They check out the new pages by colour.

As stated above, the translation process may start at any stage in the screenwriting process, even as late as the screenplay stage. The sooner the translation appears in the writing process, the more intermediate or less final is the status of the texts to be translated. The less final the status of the script is, the more translations may deviate from their source material. Important players in the finishing of the screenplay are the producer – and more importantly her/his home country –, the director and sometimes also the (star) actors. These players can bring important changes to the scripts, especially if the former originate from another country and/or socio-cultural context. For example, a common situation is when a foreign producer or investor is interested in a project and prefers to produce the movie in her/his home country. This may involve 'translating' screenplays in a very specific way, requiring shifts such as relocating actions, characters and settings to accommodate them to the target country, market and/or culture, a procedure that can also be found in movies that function as remakes. In these cases, the translator must not only have specific translational expertise, but also sufficient screenwriting skills in order to fulfil the job in a successful way (Section 5).

Screenplays may also be translated at a later stage, for example just before going into production in order to assist an international crew in a multinational co-production. On these occasions, pre-production decisions have probably reached a final stage and are no longer open for discussion. One may therefore expect that the translation of these (parts of) texts will have to remain closer to the source material.

Finally, screenplays may be published and eventually translated after the film has been shot. These are often called transcripts and their function is quite

different.[4] Translating transcripts or screenplays that are published after the movie is released represents again a different type of activity. This type of screenplay loses its intermediate status and becomes a final text, not unlike the novel or the technical manual. Its new function surely determines the translation process accordingly and whereas translating intermediate scripts implies replacing the 'original' and 'wiping it out' so to speak, the translation of transcripts replaces the original while referring to its existence at the same time, without necessarily 'wiping it out'.

5. Reading vs. translating scripts

Translating scripts presupposes reading scripts. At this point, one may assume that it helps if a translator knows how and why a script was written the way it was before starting to translate it. Furthermore, as stated above, some translational activities require more extensive screenwriting skills than others. In what follows, we illustrate some of these screenwriting skills and highlight various specific strategies professional screenwriters are trained in. Due to the limitations of a contribution of this nature, we concentrate on some basic dramatic components, one ancient classical way of structuring narrative material, some tips about characterisation and a few examples of narrative devices.

It is important to understand that the following is based on stories that resort to one particular rhetorical strategy among other possible ones, namely that of achieving empathy among a large audience of strangers who are not particularly prejudiced vis-à-vis the film and its makers in a personal and favourable way. The following information concerns screenwriters and storytellers in general and it focuses on devices of a narrative and rhetorical nature. Needless to say, there are many more (non-narrative) reasons why audiences may or may not empathise or, even more in general, like or dislike a movie or a narrative.

5.1 Some basic dramatic components

After thousands of years of storytelling, we have learnt that it is less difficult to interest people in someone than in something. Consequently, many mainstream

4. Transcripts should not be confused with novelisation. The former keep the form of a screenplay (e.g. master scene script format) whereas the latter is supposed to convert something into the form of a novel. Screenplays are published by Synopsis, BFI, BBC Books, Faber and Faber, and Penguin among others.

(dramatic) narratives tell the story of someone, who, in technical terms, is called the protagonist.

Further experience has indicated that it is less difficult to interest a person in someone who wants something than in someone who does not want anything. The latter is not impossible, it is just harder to do. That something is called a dramatic goal.

Of course, it is not enough to have someone doing something in order to interest a large audience. The narrative has to convince the audience that it is worth their while to sit down through the movie (and enjoy it) until the end. A helping tool here is the 'or else'-factor (Root 1979), which questions what happens if the dramatic goal is not achieved. This 'or else'-factor should be 'convincing' and something 'important' should happen to the protagonist or her/his environment if the dramatic goal is not achieved. The words 'convincing' and 'important' are tricky and do not necessarily refer to spectacular actions.

The use of a protagonist, a dramatic goal and a convincing 'or else'-factor are devices that can be used in a million different ways, according to the genre or type of story being told. Devices can be applied in a more or less efficient way, depending on their respective function(s). The above-mentioned devices serve a bigger strategy which is rhetorical in nature: that of increasing the chances of the audience empathising with the main character's fate. If the narrative presents the story of someone with a 'serious' problem and that someone takes the problem seriously as well, there are more chances that an audience may also take the problem seriously and be motivated to sit through the narrative in order to learn if and how the problem is going to be solved.

For centuries, dramaturges have repeated: drama is conflict. It has become a slogan so often reiterated that for many, it has lost its meaning. Antagonists, conflict and obstacles are helping tools that can assist the writer in at least two ways:

1. They may help to construct a narrative in making sure that the story does not end before it starts. Suppose John is in love with Mary and asks her to marry him straight away, to which she replies without hesitation: 'OK'. End of the story. It would not be much of a plot, certainly not a long feature.
2. They can also help in making the protagonist's efforts to reach the dramatic goal more convincing. An antagonist is a character created to try and stop the protagonist from achieving her/his dramatic goal. The antagonist and other characters can put obstacles in the way of the protagonist, giving the writer the opportunity to create an active or reactive protagonist who struggles to overcome the obstacles. This struggle helps visualise (or translate content into visuals) and dramatise (or translate content into 'someone does something

somewhere') the importance of the dramatic goal vis-à-vis the protagonist. If the dramatic goal is shown to be of the utmost importance to the protagonist, there are more chances that the audience might find it worthwhile too.

5.2 Narrative structure

Experience has shown that in order to keep an audience interested, it helps if the narrative is somehow structured. One type of structure that if well applied has proven its force for centuries is called the three-act structure. It is an ancient drama structure, much older than the so-called Hollywood format movie. In his *Poetics* (330–350 B.C.), Aristotle (1997: 14) already hints at a three-part structure for narratives providing them with a beginning, middle and end. Although the idea is quite simple, its application is much less so. To structure a story line, chances are that some time is needed upfront in order to introduce the readers/viewers to the information they need to understand/follow the main story line. The amount of time is not pre-established and it can only be assumed that it should not be too much, neither too little if the narrative is to be balanced.

It is equally important to know that while structuring the main story line, the writer will need time to tie up all loose ends. If all goes well, which is far from evident, the readers/viewers will have become interested in some questions that have kept them reading or watching. Unless the storyteller wants to cause frustration, those questions need to be answered in a satisfactory way. How much narration time will be needed for developing the ending of the narrative is not pre-established either. However, if advice about these key issues remains too vague it is of not much help to beginning writers. This is why training programmes try to be more specific without limiting too seriously the creative possibilities of the writer. Hence the ¼–½–¼ proportioned three-act structure. The basic argument behind this structuring is that it might be a good idea to use at least half of the narration time for telling what the writer considers to be the main storyline. If this does not take up at least half of the narration time it can be questioned whether it is actually the main storyline, whether this is what the storyteller really wants to tell. If the main storyline takes up half of the narration time, one half remains. A nicely balanced, symmetrical and classicistic structure may therefore spend more or less twenty five percent to start up and prepare for the main storyline and use the rest of the narration time for rounding up the narrative.

This three-act structure is only one way of structuring narrative material, but there are very solid reasons to structure a storyline that way. Hence, if writers should wish to structure their narrative in a different way, one may assume that they should have equally good reasons to do so.

The three-act structure offers neither a panacea to solve all possible problems nor a magic trick to guarantee success. As with the other devices, it should be seen as a helping tool. It is the hammer that may help the carpenter to hit a nail in the wall. Using a hammer is no guarantee at all for the nail to end up in the wall. One might just hit one's finger with it and miss the nail. Hitting one's finger instead of the nail should be no reason to throw away the hammer, though. Only the amateur will blame the hammer instead of the hand that used it.

5.3 Characterisation

Telling stories generally involves creating characters and for centuries dramaturges have argued whether drama is plot or character. Nowadays, most experts agree that drama involves both. One way of explaining this is to consider Aristotle's (1997: 11–12) saying that characters are what they do. Characters are created with specific physical, psychological and social features. Whereas physical features (blue eyes, one-armed) represent external, visible characteristics; psychological (shyness, intelligence) and social features (referring to the way characters relate to other characters in the narrated world, as friends, family) refer to internal, invisible characteristics. Some of these features may remain the same throughout the whole narrative (blue eyes). These are called static. Other characteristics may change (shyness may evolve into courage). They are called dynamic. Dramatically speaking, the psychological and social features are generally the more important ones. When Aristotle states that characters are what they do, he refers to a translation process in the writer: the translation of those abstract psychological and social features (shyness, friends, etc.) into dramatic action. The end result is that the (psychological, social, physical) character features can be seen as the causes for the dramatic actions, and that the dramatic action exteriorises/visualises the psychological and social characteristics of the characters.

In general, one distinguishes two ways of characterising characters: through action and through dialogue. Characters reveal their features by their actions, by what they say or do not say, by the way they talk, by what other characters say about them, and eventually by some narrative agency providing comments about them. In mainstream screenwriting, most scenes resort to one of two functions if not both at the same time: they advance the plot and/or they characterise one or more characters. That is, they show one or more character features that are going to be needed further on in the story.

In order to be able to write consistent character behaviour, screenwriters sometimes develop short biographies describing the major static and dynamic features of their main characters. Consistent character behaviour is important for

an audience to understand why characters do what they do or do not do. Understanding enhances the chances for an audience to empathise with characters as well as experience their dramatic actions as believable.

This working method finds its parallel in television where writers generally use a 'Bible', i.e. a document that describes a fixed number of features of a (new) TV series, be it a sitcom, soap or other type of programme. It usually contains a description of the concept: How does this new series relate to existing ones? Who are its main characters? The above-mentioned character description of static and dynamic features is important here. The dynamic features often refer to future plot evolutions yet to be written. Furthermore, a 'Bible' contains a dialogued screenplay of the pilot, a treatment of two or three subsequent episodes and a dozen story ideas for subsequent episodes showing the potential of the proposed series. Needless to say that as pitching new TV series becomes more international, more and especially more varied types of translational jobs will be needed in the future. Basic TV screenwriting skills and knowledge of TV production will not hurt any translator planning to dive into this line of work.

5.4 Narrative devices: Suspense vs. surprise

Storytelling can be described as a specific type of information management structured around four main questions: What do I tell? What do I not tell? What do I tell now? What do I tell later? Professional and efficient storytelling involves knowing what a narrator must tell and what it must not tell. Pragmatic and rhetorical effects such as suspense and surprise are based on those kinds of decisions. Drawing from the well known narratological distinction between narrative agency and focalisation, one can distinguish a number of narrative devices that can produce either suspense or surprise. The distinction is based on whether the narrator gives information to the audience or withholds it. As a consequence, readers/viewers may know as much as some characters, or they may know more or less than some characters. Readers/viewers who know less than some characters may be surprised. Readers/viewers who know more than some characters may experience suspense. Because these narrative devices are content independent, they can produce powerful effects when efficiently applied. However, if the writer does not have anything to tell, all the suspense and surprise devices in the world will not save the narrative.

During pre-production meetings, scenes and whole sequences may shift, be deleted or added. Translators who in the process of translating are asked to produce 'rewrites' will do well to study some of these narrative devices as well as the

numerous ways of applying them in a more or less efficient way. Good starting points for reading can be found in Seger (1994) and McKee (1997).

6. Translating dialogue

Dialogue writing has been served rather badly by most screenwriting manuals. The majority of training programmes deal with structuring narrative material and learning about dramatic components such as protagonists, dramatic goals and conflict, character development and narrative devices. Specific advice regarding dialogue writing remains generally very vague.

Dialogue writing is only part of a larger narrative whole and this is why a lot of narrative work precedes the dialogue writing phase. In any case, for screenwriters, dialogue is a tool that can serve many purposes.

6.1 Dialogue functions

Dialogue may be appreciated (or not) in and by itself: we refer to word choices for example and phrasing – particular word choice or particularly elegant ways of phrasing sentences can draw attention to themselves and be considered well crafted, poetic, etc. A kind of formal value considered apart from the content the words and phrases are carrying. Dialogue may also further the plot. For example, whodunits and detective stories represent rather verbal stories, with lots of dialogue that must hinge on hypotheses, deductions, thoughts, etc. As stated above, dialogue may also help to characterise characters: what they say or do not say and how they say it may guide the viewer in understanding and judging the characters. In addition, dialogue may help verbalise more abstract ideas about a premise or theme that is treated throughout the narrative. In Western mainstream screenwriting, this is normally done in an implicit way so as not to appear preachy.

6.2 Dialogue and its dramatic context

As in real life, words spoken in fiction are also said within a specific time-space frame. Paralinguistics as well as spatial contextual data may therefore determine their meaning in essential ways.

Having explained the different writing phases, it is also important to realise that dialogue exchanges are written last. Put in the mouths of characters, they

generally constitute an integral part of the action and are meant to serve one or more narrative functions. In classical screenwriting, what characters say is part of what they do and is considered as dramatic action (Section 6.3). Both action and dialogue help the writer to show who the characters are and with respect to the paralinguistic characteristics, screenwriters apply a technique which is called *counter-action*.

Counter-action refers to what characters do while they talk. Its purpose consists of rendering visually static and talkative scenes more interesting visually and dramatically. In a classical application, counter-action remains in the background so as not to distract audience attention from the dialogue which has to remain in the front. Nevertheless, counter-action can add value to the dialogue in a scene. At the beginning of *The Verdict* (David Mamet 1982), the archbishop confers with his legal advisor and instead of writing two talking heads sitting at an office table in front of each other, screenwriter David Mamet has his characters discussing while walking on the stairs of a huge hallway in the magnificent archiepiscopal palace, showing thus the wealth and power of the antagonist.

Counter-action has a counterpart called *counter-dialogue*, in which characters talk while performing certain actions. Here, the dialogue remains in the background, the focus going to the dramatic action. In the *Pretty Woman* (1990) escargot scene, Vivian (Julia Roberts) is portrayed as a fish out of water. While Edward Lewis (Richard Gere) talks off screen with some clients about business, Vivian struggles with some sophisticated table implements in order to eat escargots, neither of which she has ever seen before in her life. Here the dialogue provides expositional information about Richard Gere's character, but the main (visual) focus is on Vivian's actions: her struggle with the tools and the escargots.

Drama generally (always?) consists of three elements: characters, action and setting. Like the counter-action or counter-dialogue, the setting generally remains in the background, not attracting attention to itself but providing some kind of added value. The orgasm scene in *When Harry Met Sally* (Nora Ephron 1989) offers an example which has become more famous than the movie itself. Rewrite the scene with the same characters and the same dialogue relocated in the privacy of a bedroom, and it looses all its dramatic power.

Rewrites and translational jobs involving the relocation of settings and actions can imply important changes, even if the characters and the dialogue remain the same. One common type of writing exercise consists precisely in rewriting one scene in three or four different locations, helping the writer to perceive how and why one location works better than another.

6.3 Dialogue vs. conversation

On the basis of plot relevance, screenwriters (Hampe 1993: 132ff.) distinguish between *dialogue*, which is plot relevant, and *conversation*, which is not. In order to check to what an extent an element is plot relevant, one can delete the element and see what happens. If nothing happens plot wise, the element was not relevant. If it does, the element is then plot relevant.

Of course, plot relevance is generally not a matter of either/or. Some scenes may serve to characterise, illustrating one or more important character features without advancing the plot immediately. However, it may well be that these character features need to be shown first before more actions can take place, in which case, the function of the scene is indirectly plot relevant. It helps making subsequent actions understandable and therefore believable.

6.4 The paradox of dialogue writing

The paradox of realist dialogue is that very often despite having been worked on a great deal, it does not show. It appears to be the type of conversation that can be heard everyday in the street, but it is not. Following the dramatic convention of the fourth wall,[5] dialogue often passes on information to the audience without the audience noticing it. Translation, be it through subtitling or dubbing, can maintain or change this effect. As soon as any narrative device draws attention to itself, it breaks the illusion of the fourth wall and hence any viewer's possible hypnotic-like immersion into the narrated world. Dialogue can draw attention to itself in numerous ways: conspicuous word choice, voicing, sentence construction, etc. As a consequence, readers/viewers can perceive the narrative act as more or less overt or covert. On the basis of this strategy, aesthetic pleasure can be equally reflexive, cognitive, conscious or just the opposite.

5. The convention of the fourth wall refers to the imaginary, invisible wall that separates the narrated world from the audience. Although it originated in theatre, the term has been adopted by other media such as cinema, television and literature. Combined with a number of other rhetorical and pragmatic devices, it is part of a strategy to reach so-called 'suspension of disbelief' as well as maximum audience involvement in the diegetic world. Breaking the fourth wall means a narrator or character addressing an audience directly (also called 'breaking character'), acknowledging that the characters and action are not real. For more information, visit http://en.wikipedia.org/wiki/Fourth_wall.

6.5 Dialogue writing and screenwriting

One of the old sayings in screenwriting is: show me, don't tell me. Showing does not only apply to actions or happenings and dialogue can also show. When dialogue tells too much it is said to be 'on the nose'. Imagine a rewrite of the scene showing the deteriorating relationship of Charles Foster Kane and his first wife, Emily: Charles tells Emily how much he loves her and how happy they are together, while at the end of the sequence, when the relationship is over, Emily states how estranged they both have become and how little they have to say to each other. That kind of dialogue would definitely be 'on the nose' since it would be telling instead of showing the loss of love and the degrading relationship. The writers of *Citizen Kane* (Orson Welles 1941*)* wrote a series of scenes where the couple behaves at first in an amorous manner: Charles compliments his wife on her beauty, he serves her breakfast, etc. At the end of the sequence, both characters do what people do when there is nothing left to say: they do not talk to each other any longer and read their separate newspaper while sitting each at their end of a large breakfast table.

The relation between what is said and what is done can also be instructive and varied. Dialogue can copy or double what is shown, it can be complementary or it can contradict the images. Think for instance on the first French toast scene in *Kramer vs. Kramer* (Robert Benton 1979) where Ted Kramer (Dustin Hoffman) tries to prepare French toasts for his son. The scene shows that Kramer may be an efficient graphic designer, but he is not a good housekeeper. The scene also illustrates an interesting use of dialogue. While trying to make French toasts, Kramer keeps repeating to himself, as well as to his son, that everything is fine and they are having a good time. At the same time, we see that everything is going wrong and every word he speaks is contradicted by what actually happens: he burns the toasts as well as his hands, and the scene ends with Kramer screaming and cursing and kicking the pan with the burned toasts to the other side of the kitchen. The pay off scene of the French toasts comes near the end of the movie when Kramer has achieved his dramatic goal – to become a good housekeeper – and they make French toasts once more. The way the characters act speaks for itself. Father and son have grown into the routine of preparing breakfast together and no further dialogue is needed.

7. Conclusion: Research and training

Most trainers in screenwriting are self made men or women. Whereas most of them have writing experience, they have generally learned how to teach by doing

it, without any specific didactic training. As a consequence, their teaching skills and methods are intuitive, non-reflexive. Didactic objectives, learning tracks and evaluation parameters are vague if not entirely unknown.

Critical reflection about the training of screenwriters has actually started only very recently. In 2004, the *Fundación para la Investigación del Audiovisual* (FIA), the *Universidad Internacional Menéndez Pelayo* (UIMP) and the Foundation for Professional Training in Cinema and Audiovisual Media (FOCAL) carried out an interesting enquiry into the training of screenwriting in Europe. In their report, the editors confirm that the training of trainers in screenwriting needs improving.[6] Most trainers work independently and do not know their peers or their work. Collaboration is rare and information exchange almost non-existent. Film schools offering regular daytime classes are mostly intra-national and monolingual. Only the international training programmes aimed at professional screenwriters have a European dimension. Here, the working language is generally English and trainers as well as writers acknowledge the growing importance of translation. They see it as a way to "support diversity of stories and cultural experience" (FIA 2004: 9).

There are many communication problems in the field: between peer writers, between writers and producers, but also between practitioners – trainers and writers – and academic researchers. Generally, the latter are seen as unworldly parasites, who talk an esoteric language, do not know the business and remain safely isolated in their ivory tower. Not much help is expected from that side. If academics were able to improve their communication skills, their know-how in narratology, rhetoric, pragmatics, cultural studies, intercultural communication, psychology and didactics, to name but a few disciplines, it could certainly help solve important problems in the training of transnational screenwriting. As for the training of translators, needless to say that the more students are aware of the general working situation, the better prepared they will be.

Still, improvements will have to come from more than one side. The training of translators of scripts will have to go hand-in-hand with several other disciplines, becoming more of a transdisciplinarity:

> Transdisciplinarity contributes to a joint problem solving […] it is more than juxtaposition; more than laying one discipline along side another. […] If joint problem solving is the aim, then the means must provide for an integration of perspectives in the identification, formulation and resolution of what has to become a shared problem. (Nowotny 2005: online)

6. For more information about this programme, go to www.test-online.org.

Many questions still remain unanswered if approached in an intra-disciplinary way. Take for example one of the main questions raised in this chapter: should translators of scripts be screenwriters who know how to translate or translators who know how to write scripts? The transdisciplinary answer would be that one should start to acquire the professional knowledge and skills that are needed to do the job and then proceed to design a training programme that would help trainees learn the required knowledge and skills. For that, walls in between former disciplines would have to fall, and know-how and skills would have to spill over from one discipline into another.

For scholars in arts and humanities, working in a multidisciplinary environment, let alone in a transdisciplinary one, represents a serious challenge. This is even more so for screenwriters and trainers of screenwriters since the need for translators in the globalisation of screenwriting increases every day but most players in the field have not yet developed a strategic translational policy applied to international, intercultural filmmaking. The above-mentioned disciplines could help them understand how in international, intercultural storytelling language is one important tool among many other communicational tools. This kind of information would surely also be helpful for any translator wanting to work in international, intercultural filmmaking.

Screenwriting, scripted and unscripted language

What do subtitlers need to know?

Aline Remael
University College Antwerp, Belgium

1. Introduction: The ambiguous status of screenplays[1]

Screenwriting has been around since the time of silent movies, and ever since the emergence of the profession it has been generating screenwriting courses and do-it-yourself screenwriting manuals in every conceivable language (Remael 1998 and 2000). The courses are taught at film schools, universities and on line. Classic manuals such as Field's (1979) keep being reissued in slightly adapted versions,[2] whereas new books, offering new angles, keep joining the ranks of the more or less established ones. And yet, even though the approaches vary, there is no fundamental difference in what the various courses or books aiming at commercial cinema preach. The major recurring topics are: visual, well-structured narration based on dramatic composition and suspense, character development, and the teleological (usually causal) drive underlying the elaboration of the plot.

Screenwriting is also prominent when film prizes are awarded (the pre-eminent example being the Oscar for Best Screenplay); an increasing number of screenplays are published, and an even larger number can be downloaded from various websites.[3] However, in spite of all this attention, a screenplay also remains

---

1. I use the terms 'screenplay' and 'script' interchangeably to refer to the text prepared for the shooting of a film or other audiovisual programme containing information about scenes and actors' dialogue, but not necessarily meant for the audiovisual translators. Such documents are referred to in this article as 'dialogue lists'.

2. The latest edition was 2005. Field, once called 'the guru of all screenwriters' by CNN, now also has a website, www.sydfield.com, and offers courses on line.

3. Script-O-Rama, SimplyScripts, Movie Page.com: Scripts, ScriptCrawler and many others.

little more than a utility. Attempts to raise the status of the screenplay to that of a literary genre (Malkin 1986) have gained little support. In the theatre, a distinction is made between the play as text and the play as performance, a distinction that has led to different approaches to the translation of plays for performance and plays for publication and reading. In the world of cinema, it goes without saying that the screenplay is not the film, that it can be rewritten at any time during production, and that it almost invariably is.

In a way, this means that 'the' screenplay of a film, in the sense of the one and only text on which the film is based, does not exist. What is more, 'the' screenwriter often does not exist either, since screenwriting is usually a collaborative affair. What counts in the film industry is the production of compelling, sustained, and possibly thematically interesting visual stories that can 'easily' be turned into a film. The study of existing screenplays is only undertaken in screenwriting courses (which always use extensive examples) for the purpose of teaching exactly what makes a story interesting, original, and hence worth emulating, not for the intrinsic value of the screenplay as text. Discovering which stage before, during or after filming any printed or published screenplay represents, can therefore be quite challenging and even screenplays issued to broadcasters planning to produce a subtitled version of a film cannot be trusted.

In the light of these considerations, I would like to make a distinction between 'virtual' screenplays and 'physical' screenplays. The concept of the 'virtual' screenplay refers to the story as it has been transformed from the page to the screen, thereby constituting the narrative structure of the film, rendered by visual means (scenography, acting, editing) and aural means (sounds, music, dialogue). The 'physical' screenplay is one version or other of the written text, whether pre- or post-production. Both types of screenplays are elusive in their own way, yet both types (or concepts) can provide subtitlers with important insights and therefore deserve a place in the didactics of subtitling at university level. Section 2 of this chapter dwells briefly on the screenplay as a 'physical' object, whereas Section 3 is devoted to various aspects of the screenplay as a 'virtual' text.

2. Subtitling and the screenplay as a 'physical' text

Any subtitling course or textbook will go into the pitfalls of using scripts for subtitling[4] or any other form of audiovisual translation (AVT), I will therefore be brief. The above discussion of the unstable nature of film scripts and the difficulty

4. See, for example, Díaz Cintas and Remael (2007).

in ascertaining which script has been delivered with the production that has to be subtitled, explains why subtitlers must treat 'physical' screenplays with some degree of suspicion.

Student subtitlers must be taught always to check the script against the film, and especially the dialogue. Some scenes may have shifted place, others may have been deleted or abridged in the film, the characters' names, place names and other cultural references may be wrongly spelt in the written text. On the other hand, scripts can be quite useful for beginners, as well as professional subtitlers. In some dialogue lists, designed to facilitate and improve translation, cultural references may be explained. Besides, having any type of corrected post-production script at hand will allow subtitlers to focus on spotting and translation, rather than on listening comprehension, which may be especially tricky in the case of productions containing a lot of slang.[5]

Having both the film and the script makes it easier for beginners to distinguish units of meaning as defined by intonation on the one hand, and word groups and punctuation on the other. These word groups, constituting semantic and syntactic units, must be respected when spotting the subtitles and segmenting the text, i.e. distributing the text over one or more subtitles and/or over one or two lines. The written screenplay also provides an overview of the preceding and following verbal exchanges, allowing the subtitler to keep an eye on the sequential development of the dialogue. Professional subtitlers will often have no time to use the script, if there is one, and unless a spotted file or a template is provided, they will both spot and subtitle using only the film and soundtrack. Even so, having the screenplay handy can be useful for passages with slang or speakers who barely articulate, always with the proviso of keeping in mind that the script is not the film. In fact, this is why students making use of the screenplay as a 'physical' text must always be aware of the way the 'virtual' screenplay and its dialogue function in interaction with the film's other semiotic systems.

3. The screenplay as a 'virtual' text and scripted dialogue

The screenplay becomes a virtual text as soon as the film has been made; it informs and is absorbed into the multisemiotic filmic text. The extent to which a given film relies on a particular screenplay or screenwriting stage varies from one production

5. I would like to take this opportunity to point out that the availability of scripts notwithstanding, good listening comprehension skills are essential for subtitlers and ought to be an integral part of subtitling courses.

to another, depending on the creative input of the director – who sometimes is one of the screenwriters – and many other artistic and pragmatic factors.

Still, as a virtual text, the screenplay provides much of the basic narrative structure of the film. It is the structural blueprint of the macro-level narrative patterns, even if these are ultimately modified and given their definitive shape through editing, photography, music, sound, and the interaction of all these different sign systems with each other as well as with the film dialogue. Indeed, it is important to bear in mind that in the screenwriting process, dialogue writing comes last, after the narrative structure with its main and secondary story lines has been put into place. Mainstream screenplays and films especially have a tight dramatic structure harking back to that of the well-made play, consisting of exposition, development, climax and denouement (Remael 2003: 227). Film dialogue is therefore very different from everyday conversation, as has been amply demonstrated by various scholars (Remael 2000; Chaume 2004a; Pérez-González 2007), and forms an integrated part of this larger narrative.

Student subtitlers should be aware of this, as they tend to focus on translating the dialogue exchanges scene by scene, or even line by line, neglecting the interaction of the verbal signs with the other sign systems of the film and losing sight of the way the dialogue is determined by the overall narrative development. On the other hand, film dialogue does show some of the features of everyday speech. Vanoye (1985: 116) has pointed out that film dialogue always functions on two levels: the interaction between the characters is the 'horizontal' level of communication, structured by standard conversation-management devices such as conversational maxims, discourse markers, connectives; whereas the interaction between the filmic text and the audience, the story-telling proper, constitutes the 'vertical' level of communication. This second level is the main concern of subtitling, although the interactional features of speech should not be neglected (Mason 1989 and 2001; Remael 2003 and 2004a). In fact, more research is needed into the extent to which the loss of interactional features in subtitling is balanced by the interaction of the verbal signs with the information conveyed by the film's other sign systems (Chaume 2004a: 232–237; Díaz Cintas and Remael 2007). In any case, spotting and segmentation can also contribute to rendering the prosodic feel of a passage. In a quarrel with short staccato exchanges, for instance, it may be better to respect these rather than to summarise, paraphrase or group them (cf. unscripted speech below).

Indeed, even through its 'vertical' communicative structure, as defined by Vanoye (1985), film dialogue can be seen to fulfil three basic functions: structuring, narrative-informative and interactional. Structuring dialogue is most of all a way of providing textual cohesion, and it takes care of narrative continuity within or across scenes (Remael 2003: 233). In this sense, it is comparable to any sound

bridge connecting scenes at different locations, and it often interacts with filmic visuals as much as with other dialogue turns (cf. example below). Interactional dialogue, on the other hand, uses the initiative and response patterns of verbal exchanges for developing character and character relations, another, more indirect way of propelling the story – hence the importance of respecting at least some of the interactional features of dialogue when subtitling. In narrative-informative dialogue the exchanges are determined by the 'factual' information that needs to be conveyed, the propositional content of the utterance. Most of the time the three dialogue functions operate together, but they are also determined by the function a particular scene fulfils, or the place in the scene where the dialogue occurs; structuring dialogue, for instance, tends to be predominant in the beginning of a scene (Remael 2000).

In the following example from *American Beauty* (Sam Mendes 1999), protagonists Lester Burnham and his wife Carolyn are quarrelling about Lester's job situation, while travelling home in their car.[6]

EXT. BURNHAM HOUSE – LATE AFTERNOON

A MOVING VAN is parked in front of the COLONIAL HOUSE next door to the Burnhams'. Movers carry furniture toward the house. The Mercedez-Benz pulls into the Burnham driveway. Carolyn drives, Lester is in the passenger seat.

Carolyn**:** –there is no decision, you just write the damn thing!
Lester**:** You don't think it's weird and kinda fascist?
Carolyn: Possibly. But you don't want to be unemployed.
Lester: Oh? Well, let's just all sell our souls and work for Satan, because it's more convenient that way.
Carolyn: Could you be just a little bit more dramatic, please, huh?

As they get out of the car, Carolyn scopes out the MOVERS next door.

Carolyn: So we've finally got new neighbours. You know, if the Lomans had let me represent them, instead of – (heavy disdain) – 'The real Estate King,' that house would never have sat on the market for six months.

She heads into the house, followed by Lester.

Lester: Well, they were still mad at you for cutting down their sycamore.
Carolyn: Their sycamore? C'mon! A substantial portion of the root structure was on our property. You know that. How can you call it their

6. This scene is analysed in greater detail in Díaz Cintas and Remael (2007).

> sycamore? I wouldn't have the heart to just cut down something that wasn't partially mine, which of course it was.

This transitional scene constitutes a typical example of what Lucey (1996: 98) calls "continuity visuals", i.e. shots that show characters travelling from one location to another, used to "reveal scenery that orients the audience to terrain, architecture, or whatever has interest". Consequently, part of the dialogue refers to the visuals to further establish their narrative function. In this case, the car ride ends at the Burnhams' luxurious suburban home. Both the continuity visuals and the dialogue provide a bridge between the previous scene at Lester's office and the next scene at the Burnhams' home. The entire dialogue is informative, but it also has structuring and interactional functions.

Lester Burnham has just learnt that his job may be in jeopardy and that the company is having him write his own job description in order to decide whether or not he is expendable. The present scene reiterates that the protagonist's job is on the line, but also indicates that he and his wife do not see eye to eye on how he should react. Besides, both (narrative-informative) dialogue and visuals tell us that the couple have new neighbours and that Carolyn is an estate agent. However, dialogue and body language also serve to establish that she is a nervous and tempestuous character. The first line of the exchange, 'there is no decision, you just write the damn thing!', has a structuring function in that it links the present scene to the previous one. In the subsequent lines, the dialogue's informative function is complemented with an interactional function: the tone in which the turns are uttered, as well as the verbal and physical interaction between the characters convey the protagonists' disagreement. In fact, at the end of the scene, as the couple crosses the garden and heads for the house, Carolyn continues to shout words of protest to which her husband pays absolutely no attention. Obviously, the interactional features of the dialogue, and their emotional connotations, contribute as much to the narrative and to one of the core themes of the film (estrangement), as do the actual words uttered by the couple.

The written version of the script is quite useful as a starting point for the translation and division into subtitles since it allows the subtitler to keep an eye on the sequential development of the dialogue. Insight into the dramatic composition of the screenplay will allow student subtitlers to recognise how the dialogue is over determined by the surrounding narrative beside interactional concerns, unlike daily conversation. The written sequential dialogue development will also facilitate segmentation. In the scene under consideration, the first turn, 'there is no decision, you just write the damn thing!', clearly is a transitional line, one that can be segmented as a separate subtitle, whereas:

Lester: You don't think it's weird and kinda fascist?
Carolyn: Possibly. But you don't want to be unemployed.

constitutes an exchange consisting of a question and a response that might best be kept as one unit in subtitle two. However, Carolyn's last line:

> Their sycamore? C'mon! A substantial portion of the root structure was on our property. You know that. How can you call it their sycamore? I wouldn't have the heart to just cut down something that wasn't partially mine, which of course it was.

which is spoken extremely quickly, may not have to be subtitled too faithfully or completely, and this is not clear from the written script only. Insight into the screenplay's narrative development and the way dialogue contributes to it, will indicate that this passage serves mostly to develop Carolyn's character, but in the filmed version the latter half of her turn is covered up by the music that also announces the end of the scene and requires no (faithful) translation.

To sum up, a combination of insight into the dramatic composition of screenplays, dialogue function and the way in which the virtual screenplay functions within the actual film, can be a great help when weighing up the importance of propositional content against cross references,[7] interaction with visual information, and dialogic interaction proper.

4. 'Unscripted' dialogue, interpretation and explicitation

'Unscripted' speech, sometimes also referred to as 'impromptu' speech, is the type of language produced in interviews or other types of more or less spontaneous talk that form an integral part of documentaries, current affairs programmes and news bulletins. In this section, I will be dealing with the language used by interviewees and how this is rendered in subtitles. The term 'unscripted' suggests that this type of speech is closer to everyday conversation than film dialogue,

7. Cross references can be especially important for the translation of humour. In the episode *The Gum*, from the American sitcom *Seinfeld* (Ackerman 1995), much of the humour is based on references to the very first conversation among three of the protagonists. They discuss the nervous breakdown of a fourth character, Lloyd Brown, and vow never to mention to him that they know all about it. However, the whole episode is rife with mentions of 'insanity', 'madness', 'being crazy', 'being nuts', etc. that are not all that funny in themselves, but elicit laughter because they are spoken in Lloyd's presence. In the translation, all the references to different forms of madness must obviously be retained, even if they are not relevant on a propositional level in some contexts.

and in some ways it is. However, news bulletins, current affairs programmes and documentary films are not spontaneous events in themselves, which means that the type of speech under consideration here is less spontaneous than one might think. All so-called non-fiction programmes go through various stages of planning, and in some cases (especially in the case of documentary films) this includes screenwriting. One of the distinctive elements of documentaries may be that they deal with 'reality', however, filmmaking implies making choices, and documentaries can therefore only offer someone's version of reality, a kind of narrative in itself. In documentary theory, the ability or inability of documentary filmmakers to present reality more or less objectively remains a central concern. Indeed, some scholars would question whether directors should even attempt it (Bruzzi 2000).

Most screenwriting textbooks concentrate on fiction film, traditionally the most lucrative business, but documentary films too are usually created on paper first. Screenwriting for documentaries traditionally starts with a programme proposal, followed by a 'treatment' (a detailed description of the content and development of the film), then a 'step outline' (which provides a first subdivision into sequences), a 'script', and a 'shooting script', which organises scenes in the order in which they are to be filmed (Cattrysse 1995).

All the different elements that ultimately constitute a film are selected to fit the vision detailed in the course of this process. In other words, much like dialogue writing is one of the last stages of screenwriting for fiction film, deciding when to use interviews and especially writing out the questions usually happens in the scriptwriting stage. Cattrysse (1995: 58, my translation) points out that interviews can be prepared in many different ways:

> Sometimes an interview is written out in full, with a script for both interviewer and interviewee. In other instances, the conversation is based on a more loosely drawn outline, meaning that the questions and the replies have been prepared in broad terms, but that the wording as such is improvised. It may also happen that interviews are conducted entirely unprepared or 'ad lib'.

Prepared interviews can obviously be fitted into a project more easily than spontaneous ones, and interviewees are often manipulated into saying things that fit into the filmmaker's vision (Franco 2000a), but even if interviews are prepared and edited, there are some significant differences between the 'impromptu' talk of interviews and fictional film dialogue.

First of all, there is less interaction between the words of the person interviewed and the visuals that are shown at that very moment, than between the words of a character and his/her actions or environment in a particular scene. The 'experts' consulted for documentaries or current affairs programmes might be interviewed in a studio, which means no information can be gained from their surroundings,

or they might be interviewed in their own environment, which then functions as little more than a visual context. Even if an interview is imposed on other images (which usually happens in the case of voice-over narration rather than interviews), these serve mostly as an illustration, and the information that can be derived from them will vary (Matamala, this volume). For subtitling this means that the translation can rely less on what is conveyed through the images and that the information load to be contained in the subtitles can be quite heavy. Characters in fiction film might talk just as quickly, but their scripted dialogue exchanges are not narrative-informative only, they are also designed to fulfil other functions that rely on semiotic interaction. The highly informative nature of some unscripted speech in non-fiction programmes often leads to an even greater tendency to rephrase in documentary subtitling, since this allows the subtitler to include more information than a rendering that respects the source text formulations.

Depending on the type of interview (prepared, half-prepared, spontaneous), the 'unscripted' language used in the exchanges of non-fiction films can also be difficult to grasp, especially if there is no written version available, which is more likely to be the case than in fiction film. Untrained interviewees may take some information for granted, they may address the interviewer rather than the film audience, speak dialect or slang, etc. Sometimes this is part of their 'character', as it would be part of their character in a fictional film, but most broadcasters want subtitles to be written in standard language, focusing on content rather than on the idiosyncrasies of the speaker. Kaufmann (2004) demonstrates the far-reaching effect rewriting can have on a film belonging to the documentary genre, when the colourful and meaningful variation in the Hebrew spoken by immigrant interviewees in Israel is neutralised in translation.

A comparable kind of influence that subtitling can have on 'unscripted' speech, because of its tendency to paraphrase utterances that either contain a lot of relevant information or need to be 'cleaned up' grammatically and structurally, is to render statements more explicit. This can result in significant shifts in the message the film ultimately conveys. Previous research into the Dutch subtitling of political documentaries on Iraq, Korea and American policy regarding these countries has shown visible influence from the subtitlers' own political background in their translations (Remael 2004a and forthcoming). So-called 'unscripted' dialogue is designed to fit into a (usually scripted) non-fiction production, but these productions are re-edited when they are bought by other channels who must insert them into shorter time slots, and/or adapt them to a different audience. Again, a form of scripting often precedes the editing proper, which results in a relatively new production reflecting the perspective of the purchasing channel and the team they have commissioned to adapt the film. The slant of this new production is then often taken up by the subtitlers – sometimes unconsciously, sometimes because

they are following instructions – and influences their interpretation and rendering of the verbal exchanges.

In teaching subtitling for documentary, it is important to demonstrate the relativity of the so-called 'unscripted' nature of the language of interviews, and to indicate the risks of interpretation. All future translators should be made aware of the position from which they are translating and realise that this is never neutral. In the following example from the documentary *Road to War*,[8] broadcast on Flemish television in 2002, the Flemish subtitles render the British Ambassador's euphemism 'remove Saddam' as 'eliminate Saddam', which is in line with how many Flemish (and probably other) viewers would have interpreted the word at the time:

British Ambassador: The time has come to deal with him, and the best thing that we could do to bring stability and freedom and democracy to the Middle East would be to remove Saddam Hussein, these were the exponents of regime change	
En dat we vrijheid en democratie naar het Midden-Oosten konden brengen door Saddam Hoessein te elimineren. Een regimewisseling dus.	And that we could bring freedom and democracy to the Middle East by eliminating Saddam Hussein. That is: regime change.

Some obvious questions for discussion when teaching this type of subtitling, or any type for that matter, are: how far can interpretation go? What are the limits of interpretation and how can they be determined, if at all? How aware is one of one's own biases? How great is the influence of the institution or producers commissioning subtitling (or any other type of audiovisual translation) on its ideological content?

5. Concluding remarks

In the filmmaking process, screenplays and screenwriting constitute essential stages, but the screenplay is a text that disappears in the finished product or becomes a 'virtual' presence. In subtitling practice and in subtitling courses, the use and analysis of screenplays can be quite fruitful, but is not always top of the agenda since professional subtitlers often have to work without. In the present

8. *Road to War* (BBC, Panorama, Edward Stourton) translated as *Op weg naar de oorlog* (VRT, Canvas, Panorama, Willem Van Laeken). For a detailed discussion of this and other documentary films and Flemish subtitled versions see Remael (forthcoming).

chapter, the discussion has focused on subtitling, but for some other new forms of audiovisual translation, screenplay analysis and the concept of the 'physical' versus the 'virtual' screenplay, can be just as useful. One form of AVT that comes to mind is audio description, in which the screenwriting process is reversed: from words to images and back to words. However, that is the topic of another essay.

This contribution hopes to have demonstrated that awareness of the way in which screenwriting informs both fiction and non-fiction films contributes to a better understanding of how film and film dialogue (both 'scripted' and 'unscripted') work. This has hopefully thrown a new light on the challenges of (teaching) AVT.

PART 2

Hands-on experience in AVT

Subtitler training as part of a general training programme in the language professions

Jan-Louis Kruger
North-West University (Vaal Triangle Campus),
Vanderbijlpark, South Africa

1. Introduction

As indicated by the title of this chapter, I would like to move beyond the theory-practice debate in tertiary programmes in the language professions[1] and focus instead on the training component in such programmes rather than on the theoretical components that could be said to be aimed at education at the expense of training.[2] The increasing trend to merge tertiary institutions such as traditional universities where the emphasis used to be on theory, and technikons, polytechnics, translation schools, and other vocational institutions where the emphasis used to be on practical training, seems to suggest that there is a global move in tertiary education towards more integrated programmes (even though some of these are mergers only in name).

---

1. As mentioned by Pym (2002: 21): "translators these days are called upon to do far more than translate; they move between tasks; they mix professions in the course of their careers". As a result, Pym uses the hyperonym "language service provider". Since this term is also used in practice to refer to translation agencies, and since the focus in these pages will also be on editors, subtitlers, interpreters and other careers in language practice, the term 'language professions' will be used here.

2. It would seem, however, that many teachers consider an overview of the technical requirements of subtitling to be the full extent of theory (cf. the summary of a selection of courses by Sponholz 2003), and not so much the abstract dimensions such as language-political, pragmatic, philosophical, and other theoretical aspects that are all relevant to the field. If one desires to provide a theoretical foundation, it should at least have sufficient depth to allow students to conduct research in the field and be able to engage with it at a philosophical level.

Also, as evidenced by a number of subtitling modules taught throughout Europe, and increasingly on other continents, institutions have come to realise the importance of allowing students the opportunity to gain practical experience during their studies as opposed to simply providing them with more theoretical introductions. It is therefore significant that, according to Sponholz (2003: 55), the ratio between theory and practice in most subtitling courses seems to be 25% theory and 75% practice.

Nevertheless, many 'traditional' universities still feel that their primary task is to provide students with the theoretical background and research skills that will enable them to conduct research and that this approach will also enable students to acquire the practical skills once they graduate. Similarly, many traditionally vocational institutions (or remnants thereof in larger institutions) still feel that students need to practise these skills during their studies even if they are also provided with a stronger theoretical foundation.

In addition to more contact time, vocational institutions often have stronger links with industry in the form of internships and work placements. This allows students to get a glimpse of their future profession, and also takes them out of the protected environment offered by their training institution with all its safety nets and into the (often much harsher) realities of the marketplace. These links with industry have the added advantage of allowing a dialogue between trainers and employers to the benefit of both.

The differences between traditional universities and vocational institutions are reflected in the fact that the latter were traditionally able to provide more specialised training in specific areas in language practice whereas universities provided a more generic undergraduate training with some degree of specialisation in postgraduate degrees, although the emphasis in these leaned towards theory rather than practice.

Without pronouncing a value judgement on these different institutions and training or educational traditions – each obviously having its own set of advantages and disadvantages –, the tertiary institution of the twenty-first century that would like to be relevant to its time and context has to find ways of positioning itself in the market, based on the needs of the marketplace. Students need to be provided with skills they will be able to apply in a rapidly changing globalised or globalising society.[3]

Nevertheless, employers in fields such as AVT, publishing, technical writing, and localisation often prefer to provide in-house, on-the-job training to new

3. This does not mean that training should be shaped entirely by current market demands, but rather that it should be attuned to these needs while providing students with the necessary skills and foundation to be able to adapt to future changes in the market.

employees regardless of their educational background, which has serious implications for the survival and legitimacy of tertiary training programmes for the language professions.

These realities necessitate careful curriculation in any training programme in the language professions at tertiary level. On the one hand, students must be provided with a general training in language practice that will equip them with the skills required in this technological age, including translation skills, editing skills, and skills in the use of different electronic and other tools, as well as a training in specific subject fields and in those source and target languages required in a particular context. Such training should include a critical awareness of more philosophical issues addressed by translation theory. Students also have to be given the opportunity to apply translation skills in specialised fields (such as AVT, text editing for the publishing industry, technical translation and writing in different fields, interpreting, and software localisation to name but a few) to make their skills more marketable in an increasingly competitive industry. After all, "[w]e know our trainees will be working in specialised translation, preferably multimedia translation, localisation, and such specialties as computers, networks, and such" (Gouadec 2002: 31).

This chapter will firstly provide a brief overview of the typical components of generic training for the language professions and the skills involved in it, before looking in more detail at specialised training in subtitling. The basic reference for the chapter will be the three-year BA in Language and Language Practice and the fourth-year BA Honours in Language Practice offered at the North-West University (VTC) in South Africa, although reference will also be made to examples from various other programmes.

2. Generic training in the language professions

> [F]rom the perspective of a postmodern critique of allegedly universal values and rationality, the basic goal of any teaching project is the education of individuals who are conscious of their place, their roots and their social context, and who are able to deconstruct (and, therefore, also exercise) power and authority within the groups to which they belong and in which they find the meanings they accept to be 'true'. (Arrojo 1995: 101)

Arrojo's statement provides a good starting point for this section on translation training particularly because of the emphasis on empowering individuals such as students of translation to be aware of their context and by extension of the context of source and target texts. After all, according to Derrida (1974: 158), "there

is nothing outside the text", which could be interpreted to mean that "meaning cannot be extracted from, and cannot exist before or outside of a specific context" (Davis 2001: 9).

An important consequence of context-attuned and skills-based training is that students have to be made aware that "'rules' are always local and unstable" (Arrojo 1995: 102). Students therefore have to develop the skills to critically evaluate translation norms and adapt them to the complex set of requirements posed by the intersection of various systems and contexts in any translation task. This requires an awareness of context that allows students to analyse a source text in order to be aware of all the cultural and linguistic nuances in the text and to transfer these nuances to the target text in appropriate ways. In training students, an awareness of context will often determine their ability to adapt the skills they obtained during their training to the requirements of specific texts and modes.

The language professions require multifarious skills, and training for these professions should provide students with a wide array of skills. Pym (2002: 21) identifies the following:

> professional things-that-people-do: translation, yes, but also revision, terminology mining, terminology management, multilingual document management, project management, cultural consulting, interpreting of all kinds (since oral tasks surround the written), relations with clients…

Gouadec (2002: 32) similarly states that trainees must be:

> good overall language service providers. This means, they have to be (or become) translators, technical writers and, preferably, rewriters, terminologists, phraseologists, possibly webmasters and, beyond any doubt, expert users of anything that relates to the hard and soft of any translation agency.

From this it should be obvious that training courses cannot focus only on specific, exemplary translation or language problems alone, but have to negotiate a curriculum that caters for diverse skills and needs. Nor can these courses be built around best practices from elsewhere. In the words of Pym (2002: 29), trainers have to:

> look critically at their own institutions, at the social actors they have to negotiate with, and at the various market segments with which they and their graduates will have to deal. That is, all this should be done within the complexity of immediate situations, without expectations or certitudes drawn from international experts or centres of authority.

The social-constructivist classroom proposed by Kiraly (1999: online) provides a good epistemological basis for skills-based training in defining the teaching-

learning experience as an interactive learning-centred classroom where "the learning process is a matter of collaboratively acquiring (and co-creating) the language and behavior of a social group". The main benefit of such a pedagogics is that "students having participated actively in extensive learning-centered classrooms can be expected to emerge from the educational experience as experienced semi-professionals" (ibid.).

The aim of this section is by no means to provide an overview of practices in translation teaching in general, but rather to focus on some examples of such courses where the focus is on training language professionals (or at least 'experienced semi-professionals') rather than on teaching translation as academic discipline or for other purposes such as language proficiency. Consequently, the emphasis will be on courses that focus on transferring translation skills and therefore preparing students for a career as language professionals.

2.1 Skills-based training

In their discussion of a skills-led approach to translation teaching, Critchley et al. (1996) identify five skills:

- The ability to target a document (emphasis on translation users or target audience).
- Specifying the text-type (emphasis on the textual ability and analytical skills of the translator).
- Subject expertise (emphasis on knowledge acquisition and management).
- Technical terminology (emphasis on accurate vocabulary).
- The ability to design effective documents (emphasis on delivering a print-ready or near-final version of a document).

Sewell (1996) likewise stresses the importance of source text analysis (or text awareness) and also mentions the benefits of employing annotated translation projects as a way to move away from an emphasis on the product towards an emphasis on the process, resulting in a situation where "a far higher standard of work is expected" (ibid.: 145). According to Gouadec (2002: 33), would-be translators must be able to:

- Fully understand the material to be translated.
- Detect, interpret and cope with cultural gaps between the originating and destination cultures.
- Transfer information, facts, concepts, arguments, lines of reasoning, into a different culture, for a different set of readers/users, and so on.

- Write and rewrite.
- Proofread.
- Control and assess quality.

Gouadec (ibid.) further translates these skills into the know-how would-be translators require, namely to:

- Get the information and knowledge required.
- Find the terminology.
- Find the phraseology.
- Translate.
- Proofread.
- Rewrite.
- Manage their task(s).
- Manage a project (and other people).

Black and Wilcox (1998: 101) found four main themes in feedback from professional editors that can also be related to a need for skills-based training. These are to "(a) plan and organize carefully, (b) revise your work thoughtfully, (c) use words purposefully, and (d) correct errors thoroughly". These skills, essential for practicing editors, are also the most difficult to acquire, and consequently, the skills that have to be taught to and learnt by students wishing to enter the market successfully.

Subtitler training requires similar skills, with an emphasis on the last three. Subtitles have to be revised thoughtfully to ensure meaningful and accurate intersemiotic and/or interlingual translation of dialogue within the constraints posed by the medium. Similarly, words have to be used purposefully. Redundancies that are often characteristic of verbal communication have to be adjusted and reduced to fit the negotiated form of written communication in the subtitles. And of course, errors are inexcusable in subtitles not only because of the increased visibility and isolation of the words on screen, but also because one error can negate an entire text's excellent subtitles.

2.2 Internships or learnerships

Learning-centred training entails that students are encouraged to explore the language professions for themselves in learnerships or internships that can take the form of an in-house language office staffed by students under the mentorship of experienced translators, real-life projects for institutions such as museums or

community centres, or internships at translation agencies, publishers, newspapers or other employers of language professionals.

An example of an in-house internship is the language office at the North-West University (VTC) where students in their third and fourth years of study have to staff the language office for one week at a time during which they have to perform all the tasks related to the sourcing, research, completion, customer relations, and billing involved in a translation, editing or interpreting job. Assessment of this training takes the form of feedback from a mentor (lecturer or graduate student) on the translation job itself as well as on the professional activities surrounding it.

At the Institut Supérieur de Traducteurs et Interprétes (ISTI-HEB) in Brussels, the module on subtitling includes a major project where students have to first create the subtitles for an animation film and then project the subtitles at the annual animation film festival (Anima). A similar project is done at the Provinciale Hogeschool voor Vertalers en Tolken in Ghent where students prepare and project subtitles live at the Ghent International Film Festival (Brondeel 1994: 27). Although neither of these projects constitutes internships, students are introduced to the demands faced by practicing professionals.

Internships at service providers within the language professions such as translation agencies or departments, newspapers or publishers, have the possibility of giving students insight into all dimensions of the reality of their future career, although the experience gained during such internships is subject to the degree to which they are allowed to participate in the activities of the provider.

Regardless of the form a learnership or internship takes, it is essential for students to discover for themselves what this very demanding career entails, also in order to motivate them to acquire as many pertinent skills as possible to prepare for it.

2.3 Language technology and translation tools

If we are to prepare language professionals for the current and future workplace, we have to equip them with the necessary technological skills to make them competitive. Although part of the benefit of the protected teaching environment is that students have the opportunity to experiment and grow without being faced by the daunting realities of the workplace, training institutions have the responsibility to equip them with all the skills they will need when entering the professional environment. In view of escalating pressure to increase productivity and turnover time, students have to be adept in the use of translation tools such as terminology management systems and translation memory systems as well as

various specialised applications such as DTP products, web-authoring and localisation software as well as terminology mining and extraction.

All these skills require a much higher level of information technology (IT) competence than mere word processing, and where such skills were previously only part of more specialised courses such as language technology (LT) or language engineering courses, it has become imperative to integrate them in generic training for the language professions. In this regard Clark et al. (2002: 63) warn that "the problem of integration with the rest of the programme is a serious one, the danger being that the translation technology component can develop into a kind of 'bolt-on' unless time is taken to disseminate expertise and serious thought given to the problems of producing a fully co-ordinated syllabus".

According to Clark et al. (2002: 69), it is important in an integrated translator training programme not to regard LT training as a separate component. Specifically, such training:

> should be designed to interface both with practical translation exercises and with the study of linguistics and translation theory, so that students can apply both their practical experience as translators and their theoretical understanding of the translation process to the complex problem of how to optimise LT use in the real world.

Since subtitling also requires fairly high levels of computer literacy and IT skills, a solid foundation in this regard means that subtitling can be utilised in translation exercises even if the objective of the course is not to train subtitlers.

3. Training in audiovisual translation

3.1 An integrated approach

James et al. (1996: 178) state that: "the study and teaching of screen translation is still a relatively uncommon academic pursuit, but interest is growing rapidly". More than a decade and a substantial number of dedicated conferences and publications later, one could safely say that interest in this field is still growing and that screen translation, or audiovisual translation, has become an established academic field across the globe. It has become much more difficult to list the tertiary institutions offering certificates or modules in subtitling or audiovisual translation in the senior undergraduate year as well as in their postgraduate programmes.

Apart from the fairly well-established courses in traditionally subtitling countries such as Sweden, Denmark, Finland, Belgium and the Netherlands, courses

have proliferated across Europe in countries like Spain, Germany, the United Kingdom, France, Italy, Austria, Switzerland, Latvia, and Ireland, which were traditionally considered dubbing countries. Subtitling courses have also started to appear in India, South Africa, Brazil, and other countries where the mode is not yet fully established.

The proliferation of courses at tertiary institutions does not, however, mean that subtitling has become an integrated part of training programmes for the language professions. In many cases subtitling seems to have made it into curricula because of the novelty value thereof, and because it is perceived as a creative and challenging mode where students get to 'play' with technology and engage with a multimedia environment. Care has to be taken to integrate subtitling with the more generic training and to utilise it optimally: firstly to expose students to benefits related to the constant need for creative translation solutions, often requiring agile lateral thinking skills, and secondly to introduce them to subtitling as a possible field of specialisation.

Not all modules or courses in subtitling are vocational in nature (in other words aimed at producing subtitlers for the market). In some cases, subtitling training is seen as a tool within translation and other courses. In this regard, Blane (1996: 183) states that the potential of interlingual subtitled material should be explored:

> as the basis of an exciting form of translation exercise, appropriate to future syllabus design for the Languages Degree in Higher Education into the year 2000 and beyond. Pedagogical exploitation of interlingual subtitled material could function as a powerful aid to language learning, whilst to some extent, initiating students into some aspects of professional subtitling practice.

Blane (ibid.: 186) further argues that interlingual subtitling has a significant motivational quality which "engages students' interest and enthusiasm, promotes confidence and security, fosters development of L2 learning strategies and translation strategies and offers additional benefits in the form of transferable skills, relevant to the professional activities of the present and future". Furthermore, it can be integrated with other courses such as interpreting "to form a coherent package of exercises in which translation skills are linked to oral performance". With the increasing reliability of speech recognition software the integration of these exercises becomes an even better prospect.

Current language laboratory packages, such as that offered by Melissi in their digital classroom (which includes a captioning program), offer cost-effective ways of introducing subtitling exercises into the translation curriculum without having to invest in expensive professional subtitling systems.

3.2 Context, analysis and language norms

In subtitling training, as in more generic training for the language professions, the development of analytical skills is vital, all the more so because of the multimodal nature of audiovisual texts. According to Kovačič (1995a: 105), "[l]earning to translate 'well' is basically learning how to cope with constraints, social and other". She continues to state that "training subtitlers is a socialization process which prepares trainees to function as those members of the society who will enable others to engage in a specific activity, namely understanding foreign language TV programmes and films". This activity could obviously be extended to AVT products in general, namely understanding TV programmes and films that would have been inaccessible, or only partly accessible, without this intervention due to sensorial constraints (lack of or limited hearing or sight) or linguistic constraints (inability to understand the original language of the text). In other words, "in being taught how to subtitle, future subtitlers are told which norms to follow so that their products will help viewers comprehend the contents of audiovisual texts" (ibid.: 105).

In this regard, Kovačič (ibid.: 107) calls attention to the problems caused by "smoothed out" dialogue "characteristic of subtitles designed in accordance with the norms of written, rather than spoken discourse". In her opinion, such a smoothing out "distorts the relative weight of the informative (propositional) and interpersonal content of discourse". Therefore, when:

> films, dramas or comedies, in which personal and interpersonal components are fundamental dramatic devices, are subtitled according to the priorities of written discourse... the shift may have significant consequences for the comprehension of the dramatic or comic development of the story, the relationship between characters, and their psychological states.

Although Kovačič focuses primarily on interlingual subtitles where the target audience does not understand the language of the dialogue but still has access to the soundtrack, this also applies, and doubly so, to intralingual subtitles created for the deaf and the hard-of-hearing viewers who do not have access to the semiotic signs conveyed through music, sound effects, and intonation.

Norms in subtitling should therefore be a compromise between the norms of written and spoken discourse. Such a compromise, however, can only be reached effectively with a full understanding of text and context, and for this reason it is important that the high demands that this specialised field makes in terms of training time do not result in exposing students only to fragments of texts. Students should never be expected to subtitle any fragment of a TV programme or

film without having access to the text as a whole, and without being required to engage critically with this full text in their annotation of subtitling decisions.

Students who are trained in subtitling have to be provided with the skills to fathom subtle linguistic and other markers in order to account for them in their translations. This aspect of context that is often sacrificed in subtitling also impacts directly on characterisation. Smoothing out language variation, idiolects and other elements in the dialogue essentially means that the characters are all made to speak in the same voice, particularly when the audience does not have access to the soundtrack. For example, an eccentric character who habitually distorts expressions and idioms to comic effect could be rendered much less comic if the subtitler were to assign disproportionate weight to the norms of written discourse.

Although these subtleties and nuances may not always be as important in other fields in translation and editing because these fields are not ordinarily faced with polysemiotic texts, training students to analyse audiovisual texts meticulously in a subtitling course will necessarily be beneficial to the adjacent fields.

3.3 The integration of skills

Imhauser (2000) suggests a taxonomy of practical skills in the training of subtitlers, namely technical skills, linguistic skills, general skills, project management skills and interpersonal skills. Technical skills include sensitivity to image and sound as well as the ability to manage the constraints on time and space in subtitles, and cueing or spotting. Linguistic skills include condensation, adaptation and reformulation skills, as well as skills in the distribution of text, proofreading and aural comprehension. Under general skills she includes text analysis and visual literacy as well as computer literacy, knowledge of film production, the film and television industry, and language policy. Project management skills and interpersonal skills are equally important in her taxonomy, illustrating a keen awareness of the context within which an audiovisual text exists and within which its translation is created.

In her survey on the skills teachers of subtitling courses require in addition to translation skills, Sponholz (2003: 59) lists three main skills:

- To select and condense the essence of a message, which some teachers claim resembles interpreting skills.
- To identify and exploit the interaction between image, sound and text.
- To adapt to the rhythm and speed of dialogue.

Additional skills mentioned by respondents in Sponholz's survey (ibid.) were knowledge of film language as an artificial language and a sense of film aesthetics.

The difference between the skills required for subtitling and those required for translation, editing or interpreting, lies in the very technical aspects of subtitling. Subtitling requires all the skills that the other modes require in terms of text analysis, subject expertise, language, awareness of context, quality control and so forth, but it also requires the subtitler to be able to apply these skills within very rigid constraints of time and space, while adhering to specific conventions of quantity and form. Mastering and applying these skills take a long time.

There may be similar constraints in simultaneous interpreting where the interpreter is limited by the quick succession of information and therefore constantly has to negotiate between reduction and equivalence. However, even though the subtitler is not faced by the immediate time constraint in terms of production (with the exception of the live subtitler), the constraints in subtitling are much more severe on other levels. The subtitler has to negotiate between number of characters, duration of subtitles, line divisions, shot and scene changes, visual and auditory rhythm, alignment of what is said with when it is said (synchronicity), gaps between subtitles, and various semiotic sign systems that impact on what is subtitled and how it is subtitled. This juggling act takes a significant period of time to master, particularly to a level where a subtitler could be said to be productive and ready for the market.

Although it is possible to provide students with some of the required skills such as text reduction, creative problem-solving and text analysis in a reasonably short period of time, the mastery of all the required skills can only be done in a specialised and intensive course or in professional practice. Without a solid foundation in the general skills required for the other modes, the specialised skills would be meaningless.

3.4 Equipment

Apart from the captioning component of Melissi's digital classroom, there is currently a range of digital subtitling programs available either as freeware, as professional systems at educational prices, or as software developed at institutions specifically for the purpose of subtitler training. An example of a freeware program is URUSoft's Subtitle Workshop (see Díaz Cintas, this volume), which provides most of the functionalities of professional systems.[4] At the North-West University (VTC),

4. A few other available freeware systems are Rollup™ by Image Logic and MAGpie developed by the CPB/WGBH National Center for Accessible Media (NCAM).

Cavena's Tempo is used (a professional system with a cheaper educational license) in the specialisation modules, and URUSoft's Subtitle Workshop in introductory modules. Some institutions like HEB-ISTI in Brussels and Universitat Autònoma de Barcelona have developed their own systems specifically for subtitler training. We have also developed a similar system at the North-West University (VTC). However, with the wide range of freeware options, institutions no longer have to go to such trouble to be able to provide students with an introduction to subtitling.

For very basic interlingual subtitling exercises, something like the free subtitling system dotSUB could even be used. In this system the student is provided with existing subtitles and can add subtitles in other languages online within the confines of the existing subtitles. Although very basic (it does not involve any cueing or for that matter any features other than typing the translation), this is a good way to give students a sense of what their subtitles will look like with the added benefit of seeing their subtitles on the Internet. It is also ideal for use in an integrated training programme where the emphasis is on the translation and linguistic skills involved in subtitling rather than on the more technical skills required in a specialised course.

With these digital packages no equipment other than fairly standard personal computers are required, and in most cases tertiary institutions have computer laboratories or even dedicated language laboratories equipped with networked computers. Although the optimal situation may be to have copies of various professional packages in order to prepare students for what they may encounter in the market, a skills-based training philosophy means that students will develop the skills to adapt to equipment and software without too much trouble.

3.5 Time allocation

Time allocation only really becomes an issue in specialised courses where students are given a solid foundation in subtitling, in other words where one of the outcomes of the course is to prepare students for a career in subtitling. Where subtitling is used as a supplementary activity within a general programme for the language professions, or where students are simply provided with an introduction and limited exposure to it, the time allocation need not exceed that of courses or modules with a less practical slant.

In the case of a specialised course, however, the time allocated to more generic modules or even to specialised modules in other fields in language practice seems insufficient. The very simple explanation for this is that subtitling and the evaluation of subtitling assignments or projects take a lot of time. If one considers that a professional subtitler can produce only between 25 and 50 minutes of subtitling

per day, and that it takes between six months and a year of full-time subtitling to reach this level of productivity, it stands to reason that even a 10-minute clip will take a student subtitler a substantial number of hours to complete, probably comparable to the time allowed for a 10-page written translation.[5]

Furthermore, if one takes the position that students should be encouraged to consider all contextual and semiotic aspects of complete texts even if they only subtitle a short clip, the time allocation has to increase accordingly. The time taken up by assessment of subtitling also means that groups have to be limited if meaningful feedback is to be ensured.

3.6 Assessment

Assessment of subtitles (as of translations) is a complicated and often subjective exercise and various attempts have been made to create evaluation grids. The main difficulty in evaluating translation or subtitling in a teaching environment is that of striking a balance between academic and professional evaluation. The language professions have close to a zero tolerance for 'errors', whereas most tertiary courses require the lecturer to award a mark, with the possibility of a pass mark of 50% (or similar), which would be wholly unacceptable in practice. Nevertheless, the protected teaching environment allows students to learn from 'mistakes' and to grow towards an awareness of what would be the acceptable standard in practice. As such, well-defined assessment criteria provide students with a good idea of what is required of them and structured feedback makes it possible to identify and address specific problem areas.

The assessment criteria for the evaluation of a subtitling project could roughly be divided into an assessment of linguistic skills (content and language) on the one hand (which would necessarily overlap largely with the assessment of translation or editing skills), and the assessment of technical skills on the other hand. Díaz Cintas (2001a) identifies three dimensions in the assessment of linguistic skills, namely the informative dimension, the semantic dimension, and the communicative dimension. James et al. (1996) identify a number of aspects in the assessment of linguistic skills, namely portrayal, language quality, grammar, punctuation and spelling. The assessment grid used at the North-West University (VTC) distinguishes between translation and/or editing skills, division of

5. These times are approximate times based on the practice at the BBC and at Independent Media Support (IMS) in the UK as explained by the former head of subtitling, Steve Finbow. Although times may vary greatly, the point is that an audiovisual text of 25 minutes takes as long to complete as around 10 pages of written translation, and that this has to be reflected in training.

subtitles, grammar, spelling and punctuation. Table 1 below provides a comparative summary of these criteria:

Table 1. Assessment of linguistic skills in subtitles[6]

Díaz Cintas (2001a)	James et al. (1996)	Kruger
Informative dimension • Completeness of transfer of information • Omission of information and priority awarded to utterances as well as impact of omissions **Semantic dimension** • Correct transfer of meaning and nuances **Communicative dimension** • Successful intersemiotic transfer • Idiomatic flair	**Portrayal** • Preservation of register and style **Language quality** • Degree of literal translation • Use of idiomatic expressions in TL	**Translation/Editing** • Level of equivalence between subtitle and dialogue
Breaks between subtitles • Preservation of coherence between individual subtitles	**Grammar** • Creation of coherent, logical and syntactical units in each subtitle	**Division of subtitles** • Line-to-line and subtitle-to-subtitle (coherent units)
	Grammar • Correct grammatical usage • Simplicity of syntax **Spelling** • Presence of spelling mistakes indicating a lack of careful proofreading	**Linguistic** • Correct spelling, grammatical usage and research
	Punctuation • Correct use of punctuation to give clues to syntactic structure of subtitles • Helpful punctuation without being obtrusive	**Punctuation** • Accuracy of punctuation (including dialogue dashes) • Obstruction factor of punctuation

As can be seen from the above, all three sets of criteria go beyond the merely linguistic criteria and include or imply contextual relevance, syntactic unity, and accessibility of subtitles to minimise intrusion. This also means that subtitler training

6. The categories in boldface correspond with the headings used in the three different evaluation systems, and the criteria for evaluation have been arranged broadly into similar categories in the different rows.

Table 2. Assessment of technical skills in subtitles

Díaz Cintas (2001a) & James et al. (1996)	Kruger
Time coding • Sufficient reading time (not too little or too much)	**Cueing: duration** • Minimum vs. maximum length of one-line and two-line subtitles (too short/long) • Is sufficient time allowed to read the subtitle and to take in the image, or too much or too little time?
Synchronisation • Synchronisation of appearance and disappearance of subtitles with what is happening both on the screen and soundtrack • Achievement of a certain reading rhythm	**Cueing: rhythm** • Relation to visual rhythm of film, sound rhythm (including whether subtitles are on or off too early or late) • Respecting of boundaries (shot, scene, music)
Breaks between subtitles • Sufficient duration between 2 subtitles (4 frames) • Successful treatment of cuts	
Formatting • Insertion of line breaks according to sense blocks • Use of a shorter upper line and longer lower line in 2-liners to facilitate reading	**Division of subtitles** • Line-to-line • Subtitle-to-subtitle

can (and should) be integrated into a general training programme for the language professions by focussing on aspects such as text analysis, relevant transfer of meaning, meticulous attention to linguistic norms and target text formulation.

In terms of the assessment of technical skills, both Díaz Cintas (2001a) and James et al. (1996) identify time coding, synchronisation, formatting and line breaks as significant parameters. The assessment grid I use broadly distinguishes between cueing (duration and rhythm) and division of subtitles, and it also introduces a category for the assessment of the aptitude of the student for subtitling and provides space for specific feedback linked to the subtitle numbers. Table 2 above provides a comparative summary of these criteria.

4. Conclusion

Based on the discussion of the elements of generic training for the language professions as well as specific training in subtitling above, it should be clear that subtitler training can be integrated successfully with the other components of such a

generic training in a number of ways. Due to its specific linguistic skills, subtitling training requires on the one hand a solid foundation in translation and editing as well as in the use of various electronic aids, and on the other hand offers an exciting and engaging way in which to teach these skills.

Nevertheless, the specialised nature of this mode means that the objectives of modules in subtitling should clearly determine whether such training will be done as an introduction to subtitling, as an aid in the teaching of other skills, or as advanced training with a view to preparing students for a career in subtitling.

The availability of accessible and cheap software means that subtitling can be introduced into any training programme. If, however, an institution decides to offer advanced training, it is clear that the time allocation as well as the allocation of resources (both in terms of lecturers and equipment) require careful planning. In order to prepare graduates who are sufficiently equipped to enter the professional world, advanced courses in subtitling have to do more than teach linguistic and technical skills. They also have to provide a structured environment in which students are offered the opportunity to acquire these skills without the demands they will necessarily face as soon as they enter the marketplace, and with the theoretical and philosophical foundation that will enable them to keep improving their work as well as their profession proactively. Without this complex set of skills, the training we offer has little chance of gaining the trust of employers.

Teaching and learning to subtitle in an academic environment

Jorge Díaz Cintas
Imperial College London, UK

1. Introduction

For some time now, interlingual subtitling has been a growing market worldwide triggering a demand for well qualified subtitlers in the industry. However, until roughly a decade ago, there were no regular training courses for subtitlers offered by Higher Education Institutions and most of the training was done in-house by professionals working in various subtitling companies.

The growing pre-eminence of the audiovisual media in our society has been clearly visible in the proliferation of television stations, the academic interest in film and television studies, the arrival of the DVD, and the potential of digitising the image and enhancing interactivity between broadcasters and viewers. More recently, the Internet seems to be leading the field in this audiovisual revolution. The launch of projects like YouTube, the emergence of new digital formats in the shape of newsbytes, audio reports and video clips for most online newspapers, as well as the move by corporations like the BBC to offer their programmes on the Internet and to open up its archives and audiovisual material as downloads to the general public (BBC 2003) are also proof of the remarkable increase experienced in Internet broadcasting. 'TV on the move' is proliferating too thanks to the possibilities opened up by mobile technology and the popularity of podcasts, i.e. media files and programmes in digital format that are distributed by subscription (paid or unpaid) over the Internet for playback on mobile devices like phones and personal computers. Broadcasters like MTV (www.mtv.com/podcasts) and the BBC (http://bbc.podcast.com/home.php) seem to have taken a lead in this new niche of the media market and while most downloadable videos are presently available only in English some experiments have already taken place using subtitled programmes.

All these developments incontestably mean that the way we communicate among ourselves is changing; and these changes are affecting communication with fellow humans not only in the same language but also across languages. Virtual exchanges are overtaking the role traditionally played by written texts on paper. Letters and postcards disappear whilst chats and skype are on the increase. Companies willing to sell their products internationally are disregarding glossy brochures, which are expensive to ship and slow to get to the reader and potential client, and embracing the video clip, on DVD or posted on their websites, as a cheaper, more direct and attractive option to allure customers.

When it comes to the need for language transfer in this ever more globalised world, subtitling seems to be the most popular translation mode and this is, in my opinion, the single most powerful reason why anybody wanting to get involved in communication in this time and age should be conversant with this practice. Subtitling is not merely a way of translating films, a misconception that has slowed down and stymied its development. The same way as audiovisual translation is not confined to the translation of movies or television series. The mistake here has been the confusion between 'medium' and 'genre'. What we are witnessing is the emergence and settling down of a new medium (audiovisual) as opposed to a traditional one (paper). Monodimensional (printed) documents are somehow becoming multidimensional (audiovisual) programmes and this evolution brings about a new way of dealing with their translation into other languages and cultures. This is why subtitling, or a more general course on audiovisual translation instead, should be taught as a compulsory module within an honours degree in translation, rather than sidelined as an optional course or simply ignored in the curriculum.

Several authors have already discussed issues on the training of subtitling: Blane 1996; James 1998; Klerkx 1998; Díaz Cintas 2001a; Bartrina 2003; Espasa 2003. However, most of the contributions tend to stay on the declarative level, outlining the several constraints that define subtitling but without offering activities that can be exploited in the classroom. The main objective of this contribution is to offer an outline of the theoretical and practical contents that should be covered in an introductory course in interlingual subtitling, going a step further by suggesting some pedagogical exercises and activities that can be done in the classroom as well as incorporating some video clips and a subtitling program that will allow those interested to create their own subtitles. The year in which the module is to be taught will depend on the curricular design of the institution and the prior general knowledge of students in Translation Studies; however, it would not be advisable to offer it in the early years of the degree because of the many constraints involved.

The approach taken in these pages wants to be consistent with the philosophy that permeates the European Higher Education Area, known as the Bologna

Process. This movement is currently underway in the European Union and is aimed at the harmonisation of tertiary education programmes among its member states. In an attempt to facilitate the mobility of graduate professionals within Europe and to make European higher education more competitive in the world, this revision implies a move towards a new model of higher education whose main emphasis is on students' learning. One of the paramount assumptions in this new approach is that students do not simply learn whilst in front of lecturers and tutors in the classroom, but rather they should be more in control of their own learning and be given appropriate tasks to perform outside the classroom, individually, in pairs or in groups. Many of the activities proposed herein share this pedagogical ethos.

2. Aims and objectives

If the overall aim of a module of this calibre is to train professional subtitlers, a logical starting point to establish the content to be covered would be to take a look at what professional subtitlers are actually required to do in their daily routines.

One of the most striking aspects in this field is its constant and rapid evolution. Indeed, translation in general, and not only subtitling, can be said to be subject to the same kind of upheaval and, as Shreve (2000, quoted in Kelly 2005: 27) comments, there are now many different professional jobs dealing with language that are often taken on by graduates who have been trained in translation. Among these, he mentions bilingual editors, multimedia designers, research and information specialists, cultural assessors, multicultural software designers, software localisers, terminologists, and project managers.

In the case of subtitling, technology plays a crucial role, and this has been particularly so since the launch of software equipment designed exclusively for the production of subtitles. The first programs appeared in the second half of the 1970s and, over time, they have multiplied and have been perfected to the generations that are available today (Section 4). Traditionally, subtitlers have been asked to perform one or all of the following tasks: to carry out the linguistic transfer between languages, to do the spotting – i.e. to decide the in and out times of subtitles on screen –, as well as to carry out the simulation, revision and quality control of the subtitles. But the situation is constantly changing and those better prepared (and equipped) will have more chances of finding a job in a distinctly competitive industry. Some of the new tasks being asked from these professionals include: digitising and encoding of audiovisual material; conversion from one video format (say .avi) into another (.mpg); conversion of linguistic variation within the same language (e.g. to 'convert' subtitles written in Brazilian Portuguese into Portuguese

from Portugal); reconforming the subtitle file with new timings reviewed; export and import subtitle files in different formats (.pac, .w32, .txt, .srl); and create a final single document with the video material and the subtitles merged.

A module on interlingual subtitling ought to expose students to (most of) this vast array of tasks in differing degrees, depending on the number of teaching hours and weeks in the semester, and on the potential availability of professional subtitling equipment that students can use. Obviously, as language specialists, students should carry on translation from their passive into their active language, learning and practising strategies that will help them condense the dialogue into subtitles without losing much information, rewrite the original text respecting the register and style of the different speakers, reach a linguistic balance in the transfer from oral to written text, and develop an awareness of all the linguistic and cultural issues involved in subtitling. In the initial sessions of the course students should be given a general introduction to subtitling, placing this practice within the world of translation in general and distinguishing it from other forms of audiovisual translation (Section 3).

The order in which to tackle and cover these issues is not set in stone and can be altered. In my opinion, however, the best progression would be to start discussing general considerations about AVT and subtitling; move on to the technical (Section 4) and linguistic (Section 5) dimensions, preferably in a concurrent way; and finish with a detailed overview of the profession and the subtitling market (Section 6).

Although it is obvious that students will need some theoretical content before they can actually proceed to subtitle, I would like to advocate an inductive approach to learning as much as possible. I suggest that after a brief introduction, learners are then exposed to practical translation hands-on tasks early in the programme of study so that they can start learning from their own experience. This move from the traditional declarative knowledge-driven course (know-what) to a more skills, procedural knowledge-based approach (know-how) has the virtue, in my experience, of engaging students from the very beginning. Asking them to subtitle and to use the subtitling equipment from an early stage gives them a sense of empowerment and allows them to be in control of their own work (technically and linguistically), which in return tends to enhance their performance. From the teacher's perspective, besides helping to promote active student responsibility in translation situations, it also opens up the possibility of partly moving away from a mostly face-to-face classroom teaching environment to one in which students are also invited to work autonomously and learn outside the classroom by completing careful selected activities.

3. General considerations

In the initial sessions of the course students should be given a working definition of subtitling, comparing this practice with some of the other translation modes traditionally applied in the AVT industry, namely dubbing, voice-over, interpreting and surtitling. In addition to tackling issues relating to the concepts of translation and adaptation, an overview of new and innovative professional activities such as subtitling for the deaf and the hard-of-hearing (SDH) and audio description for the blind and the partially sighted (AD) should also find a place in the course content. This way, students can have a complete picture of this field that will help them put subtitling into perspective, at the same time as drawing their own parallels and differences between the various techniques. Given the way the market functions, it is very likely that future audiovisual translators will work in different areas and not solely in interlingual subtitling.

A survey of the different types of subtitles and their classification on the basis of different parameters is another area worthy of exploration in the first lessons. Students should also learn the main principles that regulate AVT, the main constraints that characterise this field as well as the semiotic priorities that need to be established when dealing with audiovisual texts. As far as possible, all examples and illustrations ought to be from original and real audiovisual programmes.

The following are some of the activities students can be asked to perform individually, in pairs or in groups, either in the classroom or outside the classroom:

Suggested activities 1

a. Make a list of situations where subtitles are used.
b. Watch a film on DVD with subtitles and draw up a list of some of the most salient features that characterise those subtitles.
c. The same as above but with a film shown in the cinema or broadcast on television.
d. The same as in b) but with other audiovisual programmes: TV series, cartoons, news, documentaries, commercials, etc.
e. Watch a film or programme with SDH and list some of its most salient features.
f. Compare the similarities / dissimilarities between interlingual subtitling and SDH.
g. Discuss the social value of interlingual / intralingual subtitles.
h. Find 5 websites of interest from the subtitling point of view, present them to the rest of the class and explain the merit or otherwise of those sites.
i. Find on the Internet the scripts or dialogue lists of some films or television series and the translation of their titles.

4. Technical considerations

In order to carry out the various activities proposed in these pages, readers have to be familiar with the main conventions regulating the delivery of subtitles on screen. Although these are briefly presented here, the works of Ivarsson and Carroll (1998) and Díaz Cintas and Remael (2007) are particularly detailed in this respect and a good source of information.

4.1 Software

According to Kelly (2005: 75): "It is obvious that professional translators must be familiar with translation technologies, how to use them, and also be able to appraise how they affect the translation process". In the case of subtitling, this can be said to be doubly true since subtitlers have to be familiar with the above mentioned tools as well as with dedicated subtitling equipment and, more recently, with digitising programs. Technology and computers have had a great impact upon subtitling, changing the professional profile that is expected of subtitlers. Linguistic competence and socio-cultural and subject knowledge are no longer sufficient in order to operate successfully in this profession. It is now expected that they should be fully conversant with the information and communication technologies, and have the ability to quickly familiarise themselves with new programs and specifications, since they are more than likely to have to work with several different programs.

The technical environment has changed enormously and if only a few years ago workstations requiring a computer, an external video player and a television monitor were the state of the art in subtitling, today they are obsolete. Unless working with templates and master (sub)titles (Section 4.5), professionals these days normally need a good computer with Internet connection, a subtitling program and a digitised copy of the audiovisual programme to be subtitled. However, one of the most serious obstacles for the subtitler, as well as for the educational institutions, has been the high price industry standard subtitling programs command. The situation has been alleviated in recent years, when software companies seem to have discovered the university sector and have started to offer generous discounts for institutions interested in the educational versions of their programs.

In any case, and depending on the intensity and emphasis of the module, it is probably more appropriate on training programmes to help students learn and understand the basics of subtitling workstations in general, without necessarily learning any one particular commercial program since most of them work on essentially the same principles (Kelly 2005: 75). Having said that, tutors can always

resort to the Internet, host to a seemingly endless wealth of resources. Some professional companies allow users to download a demo of their industry standard software, fully functional although with some limitations (FAB, Spot, WinCAPS). Another option is to work with free subtitling programs such as JACOsub or Subtitle Workshop (Section 4.6), which are less developed technically and show much less subtitling functionality. Both solutions, though, allow educational institutions to avoid the financial investment and students to develop basic skills in subtitling. The other virtue of this approach is that all students can have their own copy of the subtitling program on their computers at home and work autonomously off-campus, alleviating pressure on university computer labs and resources.

The exercises should be based on real subtitling practice, starting with some of the basic skills, without any software, and gradually requiring students to combine linguistic as well as technical and software-related skills. A gentle technical introduction is to explain to students the value of timecodes and do some exercises with templates.

4.2 Spotting

This task is also known as 'cueing', 'timing', and more recently 'originating'. It consists of dividing the original dialogue into units to be subtitled, taking into consideration both the length of each of the exchanges and the media limitations. It indicates the in and out times of each individual subtitle.

The golden rule is that subtitles should keep temporal synchrony with the utterances. That is, the subtitle has to appear at the same time as the person starts speaking and disappear when the person stops talking, something than can easily be done thanks to the eight-digit timecode (Section 4.3).

If a subtitle stays on screen too long, the viewer tends to re-read it. To avoid this situation, six seconds is the recommended maximum exposure time to keep a full two-liner on screen. On the other hand, if a subtitle stays on screen too little, viewers will not have the time to read the information, and this is why it is generally agreed that the minimum exposure time for a subtitle should be one second, irrespective of how short the actual subtitle may be. If the information stays on screen less time, the risk is run that it will appear as a flash and viewers will not be able to read it.

If a subtitle is immediately followed by another, without any frames between the two, it is difficult for the viewer to register that a change of subtitles has taken place on screen. To avoid this problem, a clear pause has to exist between two consecutive subtitles, which depending on companies can vary from 2 up to 4 frames.

Another of the commonly agreed rules states that a subtitle should not run over a cut or shot change. Given that many films and programmes rely on hard editing techniques with frequent cuts in order to convey dynamism to the action, this precept cannot be always satisfied. The reality is that these days only cinema tends to adhere to this rule in a rather strict way, whereas programmes shown on television, DVD and the Internet are much more lax.

In a module of this calibre, students should be able to practise spotting, decide how to divide the original dialogue, and enter each in and out time manually. The exercise proposed to be exploited with Subtitle Workshop and the scene *Hotel* (Suggested activities 3) has been designed to allow students to develop these skills and become familiar with all the stages in subtitling.

Spotting is not an exact science and allows for many different possibilities. A comparison between the cueing of the same scene done by various students, or with the way the commercial film or programme has been distributed, is an activity that can be very rewarding.

From a practical point of view, spotting can be very time consuming and it is not advisable to have students doing it during the lesson. After having shown them how to operate the subtitling software, this is a task that students can easily carry out outside the classroom, promoting their autonomous learning. The other option is for the teacher to produce a standard spotting, or template, that all students can use (Section 4.5).

4.3 Timecodes

A timecode is an 8-digit code that locates with exact precision the hour, minute, second and frame of any point in the audiovisual programme. For instance, the value 00:30:32:24 (CD-Rom > Díaz Cintas > Timecode) indicates that this frame can be found at the beginning of the programme (hour 0), 30 minutes (out of 60), 32 seconds (out of 60) and 24 frames (of a total of 25 in television and video and 24 in cinema). Once we know the in and out times of a given exchange, we can find out how long it has lasted by calculating the time that has lapsed between the in and out cues. The period of time the speakers have spoken together with the reading speed that we have decided to apply to our programme will determine the maximum number of characters that the subtitle can have.

4.4 Reading speeds

The amount of information we can write on any given subtitle will depend on the assumed reading speed of our target viewers. Since the audience is potentially

very diverse in factors such as age and educational background, it is of course rather difficult to agree on a reading speed that is adequate for all viewers. Traditionally, the so-called 'six-second rule' has been applied for television subtitling, which means that an average viewer can comfortably read in six seconds the text written on two full subtitle lines, when each line contains a maximum of around 37 characters, i.e. a total of 74 characters. This transfers to a reading speed of some 12 subtitling characters per second (cps) or 140 to 150 words per minute (wpm), assuming that the average word in English contains five letters. Professional subtitling workstations are programmed to use these values and parameters and calculate the maximum number of spaces available for any time period.

However, most of the experiments that lead to these calculations were done in the 1980s and the findings are rather old by today's standards. Technical changes have taken place at a considerable rate and audiences have grown much more used to reading on screens thanks to computers and mobiles, prompting many companies working in the DVD industry to apply reading speeds of 180 wpm or 17 cps. Digital technology has made it easier for most subtitling programs, working now with pixels, to move from characters to proportional lettering, which allows for greater rationalisation of the space available. The syllable 'mu' takes more space than 'ti', and whereas under characters per line they both count as two letters, using pixels they will allow for a varying number of letters in a line, depending on the actual space they occupy. However, for teaching purposes it helps students to work to a maximum number of characters per line – say 37 or 39 –, and if possible per subtitle, certainly when they have to work from templates and do not have the technical means to check the reading speed. The suggested alternative to working with a subtitling program is then to provide students with a table stating the equivalence between seconds/frames and the maximum number of spaces available for any period of time, and a template.

4.5 Templates

Templates are working documents used in the professional world to maximise resources and cut costs. In essence, these files contain the script of an audiovisual programme spotted into master subtitles in English (Suggested activities 2.a), which are then used as the basis for translation into all languages required in a given project. The time consuming task of spotting is limited to one subtitle file only, rather than a different one for each of the languages required. It is normally carried out by English native speakers who produce a unique timed subtitle file in English, where all the in and out times have been decided (and very frequently

locked) so that they cannot be changed by the subtitlers, who are only in charge of the linguistic transfer into their native languages.

The advantages of this new working method, from a commercial perspective, are discussed by Georgakopoulou (forthcoming). From the educational point of view, templates can also prove useful as they allow for a homogenous approach to the same scene. As all the subtitles required for any given scene are based on a single template in English, the resulting target files produced by each student will be identical in terms of timings and subtitle number. In addition to facilitating the management of the task, this means that all students work in the same fashion and to the same maximum number of characters per subtitle, making it a lot easier for the teacher to compare different solutions that have been reached under the same spatial and time constraints and to conduct a group discussion, for instance. For the proposed activities in these pages, it is suggested that students work within the following spatial constraints: a maximum of two lines and 37 characters per line. The maximum number of characters per line varies according to alphabets and it is normal practice to allow 35 for Cyrillic languages, 34 for Greek and Arabic, and 14 for Japanese, Korean and Chinese.

Templates also permit the institution to bypass the purchase of adequate software and allow teachers and students to concentrate in the actual linguistic transfer rather than the technical aspects.

Suggested activities 2

a. In order to become familiar with reading timecodes and with getting a general idea of how much information can be written on screen, find out the duration of each of the 21 subtitles than can be found on CD-Rom > Díaz Cintas > *Night of the Living Dead* > Tombstone_template.
b. Once you have calculated the seconds and frames, you can work out the number of characters that can be used in each subtitle by applying a reading speed of 180 wpm, following the values given in the table enclosed in the same document.
c. With all this information, do the translation into your working language. The clip for this exercise can be found on CD-Rom > Díaz Cintas > *Night of the Living Dead* > Tombstone.
d. Find the English dialogue list for the whole film on the Internet.

4.6 Subtitle Workshop 2.51

As mentioned above, the Internet is host to some subtitling freeware which allows students to become familiar with the basic tasks pertaining to subtitling. For this chapter, suggested activities 3 have been designed with a view to exploiting one of

the best known subtitling programs under this category called Subtitle Workshop 2.51 and developed by the Uruguayan company URUSoft.

General information on the program can be found on their website (www.urusoft.net/products.php?cat=sw), and the latest version can be downloaded from www.urusoft.net/downloads.php?lang=1. However, given the unstable nature of many websites, and to avoid any disappointment, a copy of the program can also be found on the CD-Rom accompanying this book (CD-Rom > Díaz Cintas > Subtitle Workshop 2.51). The website also offers a very complete Subtitle Workshop Manual and translations of this manual into several languages: www.urusoft.net/downloads.php?cat=manualsw&lang=1.

Working with a scene from the film *Charade* (CD-Rom > Díaz Cintas > *Charade* > *Hotel*), the aim of this exercise is to help readers familiarise themselves with the interface and functionality of Subtitle Workshop 2.51. To ease the creation of subtitles, a step by step guide to the program is included on the CD-Rom, explaining the process in a very detailed, step by step manner, with screen shots to illustrate the different stages (CD-Rom > Díaz Cintas > *Charade* > SubtitleWorkshop_Step by step Guide). A file containing general information about the film, a plot summary and the dialogue exchanges between the two protagonists can also be found on CD-Rom > Díaz Cintas > *Charade* > Hotel_transcription. As for the way to present the subtitles on screen and the different conventions on the best layout, Section 5 below discusses some of the most common ones.

Suggested activities 3

a. Decide on the number of subtitles that would be appropriate for this short scene.
b. Spot the scene deciding the in and out times of all the subtitles.
c. Write the subtitles in the original language, or translate the dialogue into your working language.
d. Simulate your final subtitles.
e. Compare your spotting and translation with your fellow students.
f. Carry out a quality control of one of your fellow student's work, taking into consideration both the technical and the linguistic dimensions. Provide a report explaining your suggestions and commentaries.

5. Linguistic considerations

Subtitling can be considered a specific type of discourse presenting a series of lexical, syntactical, and typographical characteristics that define it. As an instance of written text, subtitles tend to follow on the whole the standard rules that govern

punctuation, but they also make specific usage of certain punctuation marks. To start with, tutors should present students with a set of specific punctuation conventions that are usually applied when subtitling into their language, making students aware that professional practice is rather heterogeneous and the conventions applied can vary from one audiovisual programme to another, from one company to another, and from one country to another.

Under this heading, students should also be made aware of the importance of careful line breaks, and be trained in the syntactic and semantic strategies that boost the readability of subtitles. To create subtitles that can be easily read and understood, one of the golden rules is that they are semantically and syntactically self-contained. Ideally, each subtitle ought to have a clear structure, avoiding any undue ambiguities, and be a complete sentence. However, if the message cannot be contained in one subtitle and needs to be continued over two or more subtitles, some strategies must be implemented, ensuring that lines are split to coincide with sense blocks.

Unless dialogue exchanges in the original programme are scarce or slowly delivered, reduction is one of the main strategies implemented in this type of translation. Through practice in workshops, students should also be given the opportunity to discuss recurrent reduction strategies like condensation and omission. Prior to any subtitling activity, producing gist summaries is an ideal exercise to prepare students, who have to dismiss a word-for-word approach and to look for the main ideas being conveyed, rephrasing them in a way that sounds natural and does not jar with the image or the soundtrack of the original.

The source text can be reduced in two ways, by condensing the message or by deleting lexical items. Very often both processes are combined in the same subtitle and in both cases, students have to be aware that the need for reduction must not jeopardise the syntax or style of the translation, and they must produce acceptable language. The value of the image is important if they have to come up with solutions that take the iconic dimension into account, avoiding translating what is explicitly communicated through the image. Maintaining semiotic coherence and cohesion is very important since what is being conveyed in the subtitles must not contradict what the image is telling the viewer or information that can be understood from the soundtrack.

Subtitling implies a change of medium from oral to written speech. In the case of films and other scripted programmes, dialogue is not the same as everyday life conversation, though it still shows a series of paralinguistic characteristics that distance it from written discourse: high level of redundancy and repetitions, false starters, grammatical and syntactical mistakes, unfinished sentences, etc. If all these devices were to be transcribed verbatim in the subtitles, their reading and understanding would be compromised. Students need to be made aware of

the strategies usually implemented to deal with these issues and be exposed to different types of programmes with scripted dialogue (e.g. films) and spontaneous conversation (e.g. interviews on DVD extras). In the same way, they should also work with programmes like corporate or promotional videos so that they can work on specific terminology.

Clips for subtitling and debate ought to be selected carefully so that they allow for discussion of the different strategies available to deal with the translation of culture-bound terms, slang and colloquialisms; of the pros and cons of using euphemisms to give account of emotionally charged language like taboo words and swearwords; of the translational problems posed by puns and plays on words; of the difficulties of coping with humorous instances; or the intricacies of subtitling songs.

Suggested activities 4

a. Give students a list of subtitles whose punctuation needs to be improved to comply with the conventions of your language.
b. Present students with a list of subtitles wrongly segmented and ask them to improve the line breaks.
c. Give students bits of dialogue and conversation and ask them to reduce them by a given percentage (e.g. 50%), or to a certain number of words or lines.
d. To wrap up what has been done so far and to consolidate knowledge, ask students to check the *Code of Good Subtitling Practice* proposed by Ivarsson and Carroll (1998: 157–159) and comment on its merits. The document can also be found on:
   www.esist.org/Standards.html
   or
   www.transedit.se/code.htm
e. Time and subtitle a video clip with Subtitle Workshop, paying special attention to the linguistic transfer.
f. Revise the subtitles done by a peer colleague and provide a reasoned commentary of any changes you have introduced.

6. Professional considerations

Students should be introduced to this area once they have a working knowledge of subtitling and feel comfortable with it. This way, it is easier for them to relate to the varying terminology that is used in the industry and to put the whole process into perspective. In addition to the teacher's contributions, one way of introducing students to this area is inviting guest speakers from the profession, an activity

that enhances real life experience and helps consolidate the links between the institution and companies working in AVT. Inviting ex-students who have done the course and are already working in the field can also be extremely motivating, as is visiting local subtitling companies. Potential links with some of the social agents should be explored with the aim of enhancing activities such as work placements, visits to television channels and subtitling companies, and collaboration with local film festivals.

Subtitling is the end-result of teamwork and students should learn about the different stages that are needed from the commission of the work until the broadcast, screening or distribution of the subtitled programme. Of the professionals involved, the figures of the spotter and the subtitler are the most interesting from our perspective. Current professional practice is rather divided in this area, and some companies count on two different people: one to carry out the spotting and one to do the actual translation. On occasions, the same professional does both tasks and it is my belief that students ought to learn the technical way to spot the dialogue as well as to come up with translation solutions that respect the space and time available. The more prepared they leave university, the more employable they will be. Other related professional areas that such a course ought to take into consideration are:

- Working conditions and current practice in the industry.
- The impact of globalisation and delocalisation.
- In-house working versus freelancing.
- Expected salaries and pay rates, in order to be informed and, most crucially, to avoid flooding the market with unfair competition practices.
- Potential clients: nationally and internationally, through the Internet.
- Tax responsibilities and copyright ownership.
- The role of associations.
- Further training.

Suggested activities 5

a. Analyse the information available on the websites of associations like ESIST (www.esist.org), FIT (www.fit-ift.org), Audiovisual Translators.org (www.avtranslators.org), NAViO (www.navio.no) and SUBTLE (www.subtitlers.org.uk).
b. Find out the names of professionals working in subtitling.
c. Visit and compare the websites of professional translators working in the field, to see how they market themselves.

d. Listen to interviews given by professionals in the field:
www.jostrans.org/issue04/interviews.php
www.jostrans.org/issue06/interviews.php
e. Compile a listing of prospective employers and companies working in subtitling, nationally and internationally: television channels, subtitling studios, distribution companies.

7. Conclusion

The ultimate purpose of this chapter is to propose an outline of a module in subtitling to be integrated within an honours degree in translation. Subtitling is fast becoming the preferred translation mode of the audiovisual media, thanks mainly to the DVD and the Internet. Past are the days when teaching subtitling was a daunting prospect because of the lack of technology, or the prohibitive prices of industry standard software. The situation has changed dramatically to the extent that digital subtitling is now in everybody's reach and there is little excuse for not offering a course with these characteristics in either an undergraduate or postgraduate programme in translation.

Care has been taken to accommodate in this proposal all the key issues pertaining to subtitling and I have provided a core structure for the module, but it goes without saying that the perfect course can be elusive. In this instance, the ground covered can be considered a bit ambitious, but the contents and material can always be adapted to particular delivery circumstances and tutors interested in teaching a module like this one can give priority to some areas over others.

The activities proposed are of a highly practical nature but if considered pertinent, some time could also be devoted to discussing potential avenues for research in this area for those students who would like to pursue further studies in the field.

The low quality of the language transfer that takes place in the audiovisual sector is often blamed for the international failure of some productions. As Dries (1997: 13) puts it: "It is this too frequent and noticeable lack of quality that damages the image of the profession as a whole and its potential. It puts people off dubbed or subtitled programmes in general". I would like to argue, therefore, that the role of properly training newcomers is essential if high standards are to be maintained in subtitling and in this respect the academic sector has the social responsibility of offering translation and language students a solid preparation for a successful career in the audiovisual industry.

Learning to subtitle online

Learning environment, exercises, and evaluation

Eduard Bartoll and Pilar Orero
Universitat Pompeu Fabra, Barcelona, Spain /
Universitat Autònoma de Barcelona, Spain

1. Introduction

Two of the most frequent questions prospective students pose when asking for help and advice on starting a two-year online master on audiovisual translation are: the amount of homework they will have to prepare and the way the course is taught. The answer to these questions is not straight forward since some understanding of the online learning environment is needed.

There is still some confusion between the terms 'distance learning' and 'online learning'. The former has existed for a long time (Schiavi 2003: 74; Pym et al. 2003: 85) and implies receiving the learning material delivered by post, though nowadays it can be downloaded from the Internet – hence the confusion with e-learning – without any interaction with the teacher or with other students. Online learning – or e-learning – is a complex format where digital technology and communication are exploited to create a learning environment where learning material can be downloaded, but it is also interactive. Teachers and students are in contact and they meet and discuss their questions and answers, which in some cases can be a collaborative experience. Learning in an online environment is a new experience for some students, though it usually takes no time for them to get used to, since most of the facilities on offer are user friendly and based in formats which are nowadays a common way of communicating: chats and forums. This chapter looks into how subtitling can be taught and learned in an online environment, drawing from the experience of having successfully set up and run for six years an online subtitling module.

Learning to subtitle in the academic environment was a novelty in Europe until recently. According to Gottlieb (1992: 161), the French Université de Lille

was the only institution offering courses in subtitling, followed by the University of Copenhagen in the academic year 1990–1991. But as with most fields within Audiovisual Translation (AVT), subtitling has experienced a tremendous growth in academia, both in research and training terms. Some publications on AVT training in Europe (Díaz Cintas and Orero 2003; Moreno 2003; Sponholz 2003) show the leading role of subtitling over any other audiovisual mode. Sponholz (2003:60) comments further by stating that: "It appears that tutors are aware of the demands the market will place on their students after graduation and that they succeed in conveying the necessary skills, strategies and background knowledge students will need to meet these requirements".

Though new courses are created virtually every year (Díaz Cintas 2003a) most of them centre on distributive, face-to-face learning. Universitat Autònoma de Barcelona started in 2003 an online subtitling module which has proven to be acceptable for both teachers and students. The growing interest in the subject, the more extended online teaching culture, and the rapid development in communication with broadband Internet, has meant that more institutions have ventured into this new format, like the company Subtitling Worldwide (www.subtitlingworldwide.com).

2. AVT online learning

As already mentioned, some basic understanding of the learning environment is needed to help put into context how subtitling can be best learnt online. A virtual learning environment (VLE), as explained by Amador et al. (2004), is a symbolic-learning representation based on network technology and web support. The VLE makes use of many tools in order to present course contents and information, and to be able to communicate in a varied number of ways. The interrelation between students and trainers can be both synchronic and asynchronic. One of the beauties of the success of online learning lies in the student's autonomy, namely the ability to work independently while having tutor's supervision if and when needed. The basic didactic objectives can be summarised as follows:

- Develop a culture of collaborative work in the VLE.
- Involve all members in the active participation of the teaching-learning process.
- Promote the development of cognitive skills and social interaction, through participation in the VLE.

- Explain the suitability, identification and significance of the didactic contents.
- Encourage the use of the environment as place of reference for exchange and learning.

Some examples of didactic and technical strategies along these lines are:

- Project work undertaken in groups.
- Methodologies of examples, roles and simulation.
- Guided questioning and self-questioning.
- Cognitive modelling.
- Learning based on techniques and problems.
- Forums and chats for exhibitions, discussion and debate.
- Activities to promote creativity and flow of ideas.

3. The online subtitling module at Universitat Autònoma de Barcelona

As with distributive, face-to-face teaching, there are also many approaches to online training. In the case of the online master taught at the Universitat Autònoma de Barcelona, there is a theoretical framework from where the practice takes place, though it should be noted that the course has a strong emphasis on practice. The subtitling module is organised in ten units, each one taking place in one calendar week – Monday to Monday. Students hand in their work on the Monday and receive it back with a mark seven days later. The linear development also means that all students while working at the same pace can receive general weekly feedback from the tutor. They can also check other students' work to compare and learn from other people's solutions to the same problems or exercises, which has proven to be very useful. This linear, synchronic learning approach is one of the most salient features of the course, making online learning and teaching very much a guided learning experience contrary to the popular belief that online teaching is a completely individual experience.

Learning material is posted on the platform for the duration of the course. As regards audiovisual material, these were in the past posted to students by mail in a CD because of the large memory space they require. Nowadays audiovisual clips are also hosted in the server for students to download. The intranet platform has an area for curricular content where materials in a multimedia format are exploited by each student individually.

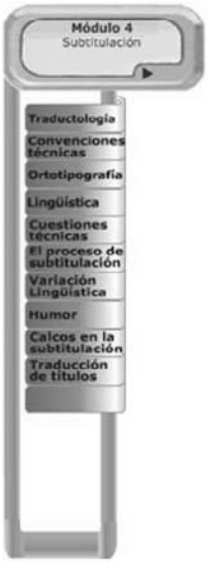


Figure 1. Content layout of the subtitling module

The theoretical content of the course has been created and designed by a team of people,[1] and then checked and supervised in order to guarantee the best possible way to be presented through different levels and hypertexts. Exercises have also been created and designed to exploit the theoretical content in an online environment. The screen for the theory content looks like Figure 1 above.

As with any learning material the online course content has to be constantly updated and customised.[2] During the teaching of the module, comments by students about the learning material are collected by the tutor, as well as by the academic and the technical coordinators. At the end of the module a meeting takes place in order to check students progress, to evaluate the course and if changes need to be implemented in the following academic year. After six years, the theoretical content is organised as follows:

1. The course contents were designed and created by a team of four people: Jorge Díaz Cintas, Enrique Planells, and Eduard Bartoll prepared the subtitling material while Carles Dorado advised on its suitability for online exploitation.

2. This is one of the many reasons why online courses are not a cheap solution to face-to-face training: materials have to be created, designed, digitised, checked and also updated and maintained.

- Week 1 – Traductology: brief introduction to AVT, types of subtitles, history of subtitling.
- Week 2 – Technical constraints: code of good subtitling, spatial and temporal dimensions.
- Week 3 – Orthotypography: punctuation, use of numbers and symbols, graphic conventions.
- Week 4 – Linguistics: subtitles and images, subtitles and soundtrack, change of medium (oral to written).
- Week 5 – Technical dimension: feet and frames, timecodes, dialogue lists.
- Week 6 – Subtitling process: costs, working conditions, clients.
- Week 7 – Linguistic variation: dialects, taboo language.
- Week 8 – Humour: translating humour, taxonomy of humour.
- Week 9 – Anglicisms and calques in subtitling.
- Week 10 – The translation of titles.

While covering theory ground, students also have interactive facilities that allow them to put into practice what they have learned on a theoretical basis. The following communication facilities are available:

Figure 2. Personal mail

Figure 3. Forum, where general topics are posted

The forum allows student/student and student/tutor communication to take place, but only those registered in the subtitling module can gain access to this resource. The way it works is as follows: the very first day of the subtitling module a new space in the forum is created, called 'Module 4: Subtitling'. When students access it they find they already have a welcome message posted by their tutor, who introduces himself and the materials, explains the way they will work, where to find the exercises and the video clips to be subtitled, and when to hand them in. Students are also made aware of the fact that there are two identical clips of the same scene: one is to be used for work and the other one shows the subtitles that have been commercialised. Students have access to both and can choose to do the subtitling after having seen the commercial version, or to use this material to compare with theirs. This is a very interesting approach since it gives students instant feedback and it also provides much food for thought, which can then be followed up in the chats. The subtitling software is introduced in the very first week. Subtitle Workshop is the software used at present and students are asked to download the program and start familiarising themselves with it.[3] The tutor

3. While the course started with a program developed at the UAB, called Subtitul@m, it has now moved on and uses the freeware Subtitle Workshop (see Díaz Cintas, this volume). This program has the advantage of offering features for subtitling for the deaf and the hard-of-hearing, another of the modules taught in this MA. Besides, three Spanish universities – Universitat Autònoma de Barcelona, Universidad de Deusto and Universidade de Vigo – are researching into a new software program which can also be used to do audio descriptions: MUSAI (www.proyectomusai.com).

warns the students not to worry and to post on the forum all the problems they may encounter while opening and working with the subtitling program.

Many messages are posted by students from the time the first message has been sent by the tutor and the next time he accesses the course, which usually is in less than 24 hours, and some of the problems asked are solved by students among themselves. After downloading the software, more serious problems start to arise and questions are posted straight away. Students reply and answer each other's questions. This is one of the ways in which online learning can be very productive and attractive, and students' interaction is not only possible but also encouraged.

The second day the tutor welcomes the students and summarises the many emails that have been sent to the forum. Usually, most students are able by now to work the software program and once they feel confident with it the first subtitling exercise is posted. Students start subtitling a scene from *Singing in the Rain* and questions start to pour down again on to the forum. A student asks if they have to keep the rhyme. Another asks how to do the spotting. Later on that day, the tutor replies to the question of the rhyme since the spotting issue has already been answered by students. This is how the forum works, and when there is a new topic, a new space is opened for it. All this time, students send their exercises to the tutor who marks them and sends them back with comments. He then closes unit one in the forum with a general overview of the exercises and how they have been solved.

Figure 4. Chat service, for those connected synchronically or wanting to carry out a group activity

The other communication area is the chat. As in any Internet chat forum, students are connected along with the tutor and they discuss in a synchronic way some of the problems or questions which have risen during the week. One of the problems which has proven to be impossible to solve is that of a suitable meeting time, since students from South America or the USA are in other time zones.

The last area is that of the resources where the course bibliography, some articles, a list of useful links to audiovisual students and free software programs are kept for students to download. The job offer area is also located here, together with a diary of events such as seminars, conferences, etc. After the first academic year was over, students asked to be allowed to carry on having access to the course. The resources and job offer area was of interest to most of them, since they did not want to lose track of the latest job opportunities and the recent developments in the world of audiovisual translation. It also means that past students can advertise job offers in the course.

The platform is an on-going project, constantly revised, developed and improved to meet the unique needs and features of this particular course, which focuses on training students in all the skills needed in the professional world. In order to recreate working conditions as closely as possible, students are sometimes made to work with dialogue lists which sometimes are incomplete or contain errors, forcing them to transcribe part of the dialogue from the screen.

4. Online exercises and marking

On the online subtitling course there are basically two types of exercises: those created to provoke thought and general reflection, and those prepared for translation and subtitle creation, similar to the work any professional may be asked to do in a studio or as a freelance translator. The first group of exercises are called general activities and consist in examples of translations, carefully chosen to make students think about general issues and questions on subtitling, such as reducing the text or paraphrasing it to fit into a given number of characters, or being confronted with the translations of dialogue with some difficulty, such as dialects or slang terms. An example would be: Watch a subtitled film and write a list of five features which describe the subtitles. Then watch a film with intralingual subtitles, for the hard-of-hearing, and make a list of five features of this type of subtitles. Compare them both, draw some conclusions and post them in the forum.

The second group of exercises are more specific and consist in translating short film scenes. There are ten different audiovisual clips and each one is accompanied by a dialogue list and the commercial subtitled version of the same scene. Students have to translate a clip per unit, which means that they have to

translate a clip every week. Each scene belongs to a different genre and students have to deal with songs, documentaries, Westerns, sci-fi, classical plays, thrillers, and comedies. To do the translation, students work with the clip in mpeg format and the subtitling software Subtitle Workshop.

As already mentioned, the first clip to be subtitled is a song from *Singing in the Rain*. The difficulty of this particular exercise lies on the translation of the text since being a song the rhythm is slow and the sentences are pronounced quite slowly, enabling students to spot the subtitles without difficulty. This song also allows us to think about the 'classical' translation, as the first version was done back in the fifties. The fact that the film was first dubbed in Spain and then only subtitled in recent times allows for discussion about the quality of the first translation and about whether we should use the dubbed version for the subtitles or instead make a brand new translation that is more suitable for the subtitles.

The tutor marks the translation of every student, using the same software, and sends his feedback to each and every student. Then, a general comment is made in the forum about the difficulties found in the translations handed in. Students can reply to the tutor to discuss the comments and corrections suggested and, if they want to, they can have another go and do the subtitles again according to the personal comments received and those posted in the forum. They can send it again to the tutor to have it marked if they so wish. In this way, there is an active communication between students and the tutor, sometimes even more dynamic and personal than in traditional face-to-face courses.

5. Work placement

All students on the masters degree can do a practicum if they want. The university has some contacts with subtitling firms who accept students for some seven to ten day work placements. It is difficult to assess when a practicum is finished and when free work is being provided by the student for the employer. The line is drawn at some ten days, after which students may remain with the firm but with a drafted contract, and there must be some form of financial remuneration. Students living abroad tend to come to Barcelona in the summer months to spend the ten days in the subtitling firm. Work placements are also offered in subtitling firms in other Spanish cities such as Madrid and Seville, and in some European cities such as London and Berlin. Some students are offered jobs by subtitling firms after finishing their studies because subtitling firms are often in contact with us asking for students with the best CVs.

The work placement is an invaluable experience for those seeking a job as professional subtitlers since it gives them an insight into the rate of work turnover

and what the earning potential may be. Given the common European trend to progressively lower subtitling fees, some students have decided against this profession because of the intensive work in rushed conditions and the low salary rates. It can be safely said that most professionals combine subtitling with other forms of translation and/or teaching. All in all work placements are one of the most frequently asked questions when students want to enrol and though it may prove to be difficult to arrange it allows the course to be in constant contact with the industry, benefiting both parties.

6. Conclusion

Learning to subtitle online is now a reality. After six years of steady numbers, with some seventeen students annually who have learnt to subtitle and wish to continue to have access to the learning environment, we can safely say that we have managed to design, develop and successfully run an online subtitling course. The rate of success can be measured by many standards such as the level of student satisfaction with the learning and teaching, monitored through the evaluation forms they hand in at the end of the module. Success can also be measured by the number of students who only enrolled for this module and decided to continue with other modules within the postgraduate course. It can also be measured by the number of students who have managed to secure a full time job as a subtitler and by the number of students who have decided to carry on with their postgraduate studies at PhD level. As for recruitment, the first students enrolled thanks to a systematic and much programmed marketing campaign, but the course now works from word of mouth and we enjoy a steady flow of students who make online teaching to subtitle a very enjoyable experience.

Teaching voice-over

A practical approach

Anna Matamala
Universitat Autònoma de Barcelona, Spain

1. Introduction

Voice-over is one of the less known modalities of audiovisual translation (AVT), although a new boost has been given to this transfer mode thanks to researchers such as Franco (2000a, 2000b, 2001a, 2001b) and Orero (2004b, forthcoming). Not as popular as dubbing or subtitling, it is used to revoice fictional TV programmes in many Eastern European countries, as well as some children's programmes in Scandinavia (Pedersen 2007: 34), and it is also used to revoice non-fictional programmes in most countries all over the world. This market should not be neglected and future professionals should be trained in this field, but the reality is that despite the boom of courses on AVT, both at undergraduate and postgraduate levels, hardly any of them prepare their students for voice-over (Díaz Cintas and Orero 2003).

A certain number of articles have discussed AVT from a teaching perspective: AVT in general (Díaz Cintas et al. 2006; Kovačič 1998); subtitling (Brondeel 1994; Díaz Cintas 2001b; Gottlieb 1994 and 1996); dubbing (Bartrina 2001; Chaume 1999; Espasa 2001); new technologies (Chaume 2003; Matamala 2006); AVT in language teaching (Díaz Cintas 1995 and 1997; Neves 2004); online training (Amador et al. 2004), and script analysis (Remael 2004b). However, very few references can be found on the teaching of voice-over, apart from the description of brief activities within general AVT courses (Agost and Chaume 1996; Bartrina and Espasa 2003), in which the translation of documentaries is generally considered a first step.

In the following pages I propose to describe the curricular design of a course on voice-over offered by the Universitat Autònoma de Barcelona (UAB) within their MA in Audiovisual Translation (MTAV). The article starts with an overview

of this successful MA and then focuses on two key issues: the curricular design and the methodology implemented. Finally, a series of sample exercises which are aimed at developing specific skills for voice-over is included.

2. Overview of the MTAV

The current MTAV at the UAB started back in 2001 as a pioneering Postgraduate Diploma in Audiovisual Translation (PTAV) with four practical modules (subtitling, dubbing, voice-over, multimedia), a module on theoretical issues and a series of AVT seminars. Due to the large number of enquiries from prospective students who could not attend classes regularly, an online version was launched in February 2003 (Bartoll and Orero, this volume). In 2004 the PTAV was developed into a masters degree in AVT, incorporating further modules and developing a parallel online version. Presently, the face-to-face masters degree, which is the one described here, coexists with an online PTAV and an online MTAV, slightly different in their curricular contents.

The experience acquired over all these years has allowed us to progressively adapt the initial structure to satisfy the requirements of the professional market. The 2006/07 structure of the Barcelona-based MA, which has benefited from the suggestions of successive programme conveners and lecturers to whom we are greatly indebted, comprises:

- A compulsory module for all students in which Translation Theory is applied to AVT.
- Five core modules from which students must choose four: dubbing, subtitling, voice-over, multimedia translation and research project.
- Eight optional modules from which they have to choose a minimum of three: intralingual subtitling, audio description, Catalan for AVT, video games translation, introduction to film studies, AVT foundation, AVT from French and AVT from German.

Translation is done from English into Spanish or Catalan, and students – who usually hold a degree in Translation or Languages – are divided into smaller groups according to their target language (TL). Apart from these modules, students are also offered work placements in dubbing and subtitling studios so that they can put into practice the knowledge acquired during this one-year course.

3. Designing a module on voice-over[1]

The suggestions from various lecturers and professional translators have helped us devise a module which embraces this audiovisual translation technique in all its complexity and which offers a hands-on approach.

3.1 What should be taught?

The term 'voice-over' has been shrouded in confusion for several reasons, such as the existence of an identical term with a different meaning in Film Studies (Franco 2001b), the early definitions that related this modality to simultaneous interpreting (Gambier 1996), the terminological divergences with the industry, and the presence of fuzzy boundaries with other modalities like commentary (Laine 1996), narration (Pönniö 1995) or free commentary (Luyken 1991). As pointed out by Franco (2001b: 292), voice-over is labelled in the literature as a category of revoicing, a type of dubbing or even a type of interpreting. All things considered, I believe the definition offered by Díaz Cintas and Orero (2005: 473) is perhaps the best to date:

> a technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice. As far as the soundtrack of the original program is concerned, the volume is reduced to a low level that can still be heard in the background whilst the translation is being read. It is common practice to allow the viewer to hear the original speech in the foreign language for a few seconds at the onset of the speech and to reduce subsequently the volume of the original so that the translated speech can be inserted. The translation usually finishes several seconds before the foreign language speech does, the sound of the original is raised again to a normal volume and the viewer can hear once more the original speech.

This definition refers to the final result of a voice-over, the product the audience receives, and the aim of our module is to master the different skills that help achieve this effect, in other words, to learn the strategies implemented along the process to attain a final result which conforms to the more or less established characteristics of voice-over.

The fact that there is usually less time to revoice the translation over the original speech requires what Orero (2006) calls "voice-over synchrony", namely the

1. I would like to acknowledge the contribution of Cortés, Sierra, Martínez and especially Orero – who launched the course in 2001 – in the design of the contents of the module on voice-over.

ability to fit the translated message on top of the original speech, leaving a few seconds at the beginning and at the end. The result is that the target text tends to be more synthetic than the original and students should therefore be trained to condense information using synonyms or alternative structures in which hesitations, fluffs and certain oral features without referential content are omitted (exercise 1).[2] However, this is not the only parameter translators must take into account since the translation also has to be synchronised with the visual component of the programme, i.e. body movements and images, what Orero (ibid.) calls kinesic and action synchrony. This is why audiovisual excerpts in which body movement is abundant are ideal to practice this feature (exercise 2). Finally, translators must be able to render the translation of an oral product in an adequately reformulated written form, bearing in mind that viewers will receive it as an audiovisual product. Although this might seem easy at first sight, it is one of the main difficulties students encounter when being trained in AVT, because they are generally used to written translations. Reading translations aloud and pretending they are actors recording the voice-over is usually a good method for error analysis (exercise 2).

Although voice-over is used to translate fictional genres in some Eastern European countries (Aleksonytė 1999; Dries 1994; Grigaravičiūtė and Gottlieb 1999; Kravoska 2004), the language combinations of our students means that they will use voice-over for non-fictional programmes and the module is therefore centred on the translation of programmes such as documentaries, interviews, current affairs programmes, etc. Professional practice also differs according to the material available for the translation and to the client's requirements. From a practical perspective, Orero (forthcoming) distinguishes between voice-over for production – rough unedited material the translator has to render in the TL – and voice-over for postproduction – the translation of a final product. Within this classification, translators can be summoned to carry out different tasks.

In voice-over for production, translators can be commissioned to carry out the translation of interviews – usually the answers of the interviewee – which are part of a longer programme and edited afterwards by a journalist into a final product (Orero, forthcoming). In this type of voice-over, the translator does not have a transcript of the answers and is usually in charge of the spotting. A variation of this modality is when the translator is asked to adapt a programme – very often sports events – for a specific target audience, adding, changing or omitting information if relevant. The translator creates what could be considered a 'free commentary' that overcomes the cultural gap between the original audience and the target audience, focusing on the interests of the latter (exercise 3). When

2. Please note that all exercises are printed after the main text.

working for production, it is also possible to be asked to translate a programme with a script but without the image, however incredible it might seem given that we are dealing with audiovisual translation. All these types of translation – normally directly commissioned by television networks to freelance translators – require specific skills, similar to those of journalists (Pönniö 1995: 304).

In voice-over for postproduction, the translator can be asked to carry out the translation alone, or together with steps 2 and 3 below, before sending the translation to the dubbing studio where the programme will be recorded.

1. Translation: translators are normally given a script plus a videotape and they have to render the original product into the TL taking into account all the constraints of this AVT mode but without noting down any timecodes. Very often they work with current affairs programmes or documentaries (Matamala 2004) in which voice-over is applied to interviews and combined with the off-screen dubbing of narrators, in which the TL totally replaces the original soundtrack – or even subtitles for spontaneous conversations.
2. Spotting: translators can be asked to introduce timecodes indicating the in and out time of all dialogue, so that the recording runs smoothly and the voice artist can easily follow the original.
3. Linguistic control: certain clients impose strict linguistic controls and require that a registered linguist edits the translation, a rather common situation when translating into Catalan; whereas in other cases the translators themselves are asked to account for the linguistic quality of their product.

Nowadays, there is another variable which is gaining momentum: the recording of the voice-over or off-screen dubbing of narrators by translators themselves, especially in programmes or corporate videos that are not going to be broadcast widely, a strategy which surely aims at reducing costs and which demands an even more multifaceted professional.

The previous summary of potential voice-over tasks shows that mastering this AVT mode does not only mean being in control of the technical features but also being able to adapt to various tasks with different products and materials for different clients (Figure 1). This is why in the face-to-face MTAV at the UAB voice-over is not part of a wider module nor a first step in AVT training, but a module in itself.

The challenges for the voice-over professional – and therefore the skills to be developed by students – are various and in some instances not exclusive of this mode, as shown below:

Comprehension problems: one of the skills that students must generally improve is comprehension, especially when working without a script, since the speed, the

Tasks: translation, adaptation, spotting, linguistic control, voicing. *Products*: documentaries (scientific, historical, travel, anthropological, technical, human sciences, etc.), interviews (wide spectrum of topics), sport events, making-of documentaries, corporate videos, infomercials, etc. Also TV fictional genres in certain Eastern European countries. *Material*: image + script, only image, only script, image in an unknown language and script in English. *Clients*: television, dubbing studios (cinema, DVD, television).

Figure 1. Voice-over: tasks, products, materials, and clients

accent, the language competence and the diction of speakers vary, as well as the setting and the quality of the recording (exercise 4). Even when a transcription is available, students must learn to identify errors, to pay more attention to the audiovisual component than to the written support text. It could be argued that this is not an exclusive feature of voice-over, and it is unquestionably true, but this is one of the most relevant characteristics of voice-over for production, especially when translating interviews without a transcription, and AV translators must develop skills close to those required of interpreters. The translation of proper nouns is one of the areas of great difficulty and students should be advised to double-check their spelling when working with a transcription and be taught strategies to identify them when lacking a script (exercise 5).

Content errors in the original: sometimes the original might offer the wrong information (for instance, incorrect data in a historical documentary) and students should acquire the ability to detect 'suspicious' information and correct it if necessary.

Terminology and documentation processes: a significant number of translated non-fictional products are documentaries, covering a broad spectrum of topics, generally addressed to a wide audience but which might contain nonetheless a significant number of specialised terms (Matamala 2004; Espasa 2004). Students must therefore improve their documentation skills and must be able to undertake terminological searches in any subject in a very short period of time (exercise 6). Again, it might be argued that this is not a specific characteristic of voice-over, but experience tells us that documentaries usually – although not always – require a greater documentation effort than fiction films.

Speakers, register and audiovisual transfer modes: voice-over is used to revoice programmes in which speakers using different registers are found: narrators with a structured discourse displaying a formal language, interviewees with a more spontaneous language full of repetitions, hesitations, false starts, and syntactic mistakes, and informal conversations with a whole range of registers. The challenge

lies in rewording the original to fit in the time available and, while maintaining the same register, creating a text that the voice artist will be able to read easily and the audience will understand without any problems, taking into account that they will only listen to it once. Depending on the client's requirements, voice-over is generally not the only AV transfer mode used to revoice these programmes, and it is usually combined with the off-screen dubbing of narrators in which the TL version replaces the source language. Given that synchrony requirements are less strict in off-screen dubbing, students learn to translate off-screen narrations at the initial stages of the module, moving later to translate for voice-over before finally combining both techniques towards the end of the course.

The overall aims of our module on voice-over are to make sure that students are familiar with the specific features of this AV transfer mode, that they are able to produce translations adapted to the requirements of the industry, and that they are also able to perform under different working conditions.

The syllabus is designed in order to introduce difficulties progressively during the module. There is an initial session where the theoretical aspects of voice-over and its various types are discussed, followed up by a two-hour talk by a visiting professional who complements this theoretical background with a more practical approach, adding a professional dimension to the course.

The following six sessions focus on voice-over for postproduction, working always with a script and without annotating time codes. Students start translating off-screen narrations, with less strict synchrony constraints, and move on progressively to deal with more challenging interviews. In these sessions, scientific documentaries are the main programmes translated and analysed, and specific problems are dealt with in carefully selected exercises, including wrong transcriptions (exercise 5), terminological problems (exercise 6) and a wide variety of registers (exercise 7). The last of these six sessions is devoted to the translation of documentaries through a pivot translation, i.e. the translation of a documentary with the audio in an unknown language and the transcription in English.

The next four sessions are taught by a freelance translator and deal with voice-over for postproduction, with students working without a transcription and doing the spotting. At this stage, they are presented with cultural documentaries and making-of programmes that present three main difficulties: comprehension of the original, documentation skills (proper nouns, technical terms, etc.), and synchronisation.

In the last three sessions students are given the most demanding exercises. They simulate working for production and have to translate rough unedited material and to deliver spotted translations. A final stage is the adaptation of sports events to a specific audience, an intricate activity in which translation and

journalistic skills are required (exercise 3). A professional translator working as a freelancer for a television network is in charge of these sessions.

3.2 How should voice-over be taught?

The experience gained during all these years has resulted in a curricular design which covers all aspects related to voice-over not forgetting methodology. This has been especially challenging in our case since most of our lecturers are professional translators, with limited teaching experience, who have made all possible efforts to make the lessons active and fruitful.

After an initial period in which lessons lasted three hours and students worked mainly in class, we have come to the conclusion that two-hour sessions work best to keep students' attention. Apart from the first lecture in which the theoretical foundations of voice-over are laid out, the rest of the sessions are interactive seminars with a maximum of 20 students in which short activities, translated in class, are combined with commentaries on translations previously prepared as homework on a weekly-basis. Following Gile's proposal (1994), lecturers do not only focus on the product but also on the process of translation, asking students questions regarding the choices made and analysing products before embarking on their translation, in an attempt to diagnose future problems and possible strategies to solve them.

At the beginning of each set of seminars, students are given a CD with selected excerpts as well as a dossier with transcriptions, if available. The CD often includes a Powerpoint presentation in which the lecturer summarises the main points of each session and a document with links to relevant websites. Capturing and converting film clips into an audiovisual format compatible with the software available in the computer lab was a daunting task, especially at the onset of the course (Díaz Cintas and Orero 2003: 375), but the result is that nowadays students have access to a dossier of written and audiovisual material which allows them to work with authentic programmes, that lecturers themselves have actually translated for dubbing studios in their professional life.

Another stage of the learning process which cannot be neglected is assessment. In our case, students prove that they have attained the learning outcomes set at the beginning of the course by means of (a) class attendance and participation, and (b) completion of three different assignments, marked by different lecturers and corresponding to three stages in their learning process.

4. Sample exercises

In this section, I present some sample exercises, with clearly stated aims and objectives and also the material that should be given to students. When copyright permission to reproduce the audiovisual clips has been secured, the clips are found on the CD-Rom accompanying this book. Otherwise the examples are clearly described, so that readers can easily understand the activity proposed and apply it to materials adapted to their language combinations.

Exercise 1

> *Outcome*: students will be able to implement condensing and reformulating strategies in order to reach voice-over synchrony and deliver a written text which is easy to read.
>
> *Activity*: students translate for voice-over an excerpt of a documentary with different interviews, individually and outside of the classroom. In class, they exchange their written translations with a fellow student and, adopting the role of a voice artist, they simulate the recording of their colleague's translation.
>
> *Material*: an excerpt of an interview with many oral features such as repetitions, fluffs, hesitations, false starts, etc., is chosen and given to students in an audiovisual format. The focus is on rewording strategies, so that the interview includes no special vocabulary difficulties. A clip for this exercise, from the documentary *You Don't Know Me*, can be found on: CD-Rom > Matamala > Exercise 1 > YDNM > South Bank.
>
> *Remarks*: students tend to react enthusiastically to this exercise. They become aware that the voice artist may have problems in revoicing the interview unless the translator has taken into account synchrony constraints and has delivered a translation to be read aloud. This exercise focuses both on the linguistic dimension of voice-over translation and on the specific type of synchronisation implemented.

Exercise 2

> *Outcome:* students will be able to see the importance of adapting the translation to the images on screen when trying to reach synchrony.
>
> *Activity:* students are asked to translate a short interview in which the interviewee continuously refers to items shown on screen and accompanies his speech with body language.

Material: students are given a digitised clip of the documentary *Crater of Death* plus its transcription. The transcription of the clip, plus a description of key visual information, is included below, so as to illustrate this example:

Peter Schultz: In an oblique impact it may have been much more severe. Why? It's because in the oblique impact *[movement simulating an impact]* you're really excavating and vaporising the upper surface of the earth *[hand gesture simulating vaporisation]*, rather than deep into it. Now the upper surface, especially at the Yucatan, was made up of the worst possible mixture of material. I can actually illustrate this. If we had a direct hit, a vertical impact striking for example this plastic block *[he takes a plastic block and points at an impact],* you can see how the energy was literally transferred to the target fracturing it [*circular movement of the finger showing the transfer of energy]*, disrupting it. But if you go to a low angle, you get something completely different. If you go to a low angle, and in this case we're impacting about thirty degrees and the impact came in at this direction [*he takes another plastic block and shows another type of impact]*, you notice that there [*circular movement of the finger]* is quite a bit of difference. I mean, it's obvious that this was hardly damaged at all *[he shows the last block].* This one has extensive damage *[he shows the first block].* So you think, well so what. The crater is smaller. Well, that's not the point. The real point is that the energy that didn't go into the target here [*he moves the first block]*, meant that it must have gone into the atmosphere. Perhaps this is why Chicxulub was so devastating. It was because it was oblique, perhaps the worst possible location, basically the Achilles heel of the terrestrial environment.

Remarks: this example has been chosen because the speaker illustrates an impact by means of two different plastic blocks and makes continuous references to one or the other, either lifting them up or point out at them.

Exercise 3

Outcome: students will be able to create adapted commentaries for a target audience, enhancing their listening comprehension and journalistic skills.

Activity: students are given a ten-minute excerpt of a sports event in which there are participants from their country, yet the original commentator does not focus much on them. Students must create a new commentary adapted to their target audience, making sure they (a) research the terminology of the field, and (b) look for information on the participants from their country. The proposed solutions are analysed in class and compared to those of fellow students.

Material: no video clip has been included due to copyright restrictions and no transcription is available because in this particular activity students should work without it. However, any ten-minute recording from a sports event could be used.

Remarks: this activity is generally considered very challenging by students and is usually proposed at the final stages of the course. An even more complicated version proposes a free commentary of sports events not widely spread in the target culture, such as American football in Europe.

Exercise 4

Outcome: students will improve their listening comprehension skills by confronting a wide variety of accents and speeds in a battery of exercises carefully selected.

Activity: students are given various short video clips and are asked to translate them, identifying the difficulties presented by each speaker and the strategies they could put into practice to overcome them.

Material: ten short one-minute video clips of interviews of people with different native and non-native accents, types of voice (female and male, young and old), and talking at various speeds. There are three video clips for this exercise.

Video 4.1: features the first minute of the documentary *Roaring Lion* and has been chosen because of the accents of the speakers. The clip can be found on: CD-Rom > Matamala > Exercise 4 > Roaring Lion > Rastafari.

Video 4.2: is particularly interesting due to the accents and the speed at which some of the people speak. The clip, from the documentary *Bang! Bang! in da Manor*, can be found on: CD-Rom > Matamala > Exercise 4 > Bang Bang in da Manor > Jobs.

Video 4.3: this excerpt, from the documentary *Hasta siempre*, is included to illustrate English non-native accents and, although the inclusion of Spanish open subtitles makes it easier for Spanish translators, this exercise is aimed at students translating into other languages, with no knowledge of Spanish. The clip can be found on: CD-Rom > Matamala > Exercise 4 > Hasta siempre > Changes.

Remarks: students often lack the ability to understand specific accents and they are taught strategies to improve this skill, as well as techniques to deduce the meaning and offer a finished translation in those cases in which even a native speaker would not possibly understand the original.

Exercise 5

Outcome: students will be aware that even when working with a written script they should pay attention to potential wrong transcriptions.

Activity: students are asked to translate eight short excerpts for voice-over or commentary in class. They should work in pairs and in a relatively short period of time, and should not be alerted to the possible inaccuracies in the script. Each pair of students begins with a different clip so that, even if they do not have time to finish all the translations, at least each excerpt will be translated by a couple of groups and they will be able to share their impressions with the rest. After a set period of time, the lecturer starts a discussion in which they all reflect about the process of translation.

Material: short video clips plus transcription. Two examples of erroneous transcriptions can be found on: CD-Rom > Matamala > Exercise 5.

Remarks: this session is especially rewarding because it shows students the importance of the audiovisual component, rather than the written one. Nonetheless, the lecturer should reassure students that not all transcriptions are as inaccurate as those selected and that practice will teach them to identify these mistakes.

Exercise 6

Outcome: students will be able to carry out *ad hoc* terminological searches and translate scientific documentaries.

Activity: students are given homework to translate a ten-minute excerpt from a wildlife documentary and write down the process followed in order to find the terminological equivalents of any zoological or botanical terms. The results are discussed in class focusing on both the terminological searches and the translation.

Material: a ten-minute excerpt from a wildlife documentary plus its transcription is given to students. I generally use the first ten minutes of the documentary *Reef Encounter*, from the series *Wildlife on One*, which features a wide array of very specialised terms. The inclusion of the term 'stone-mover wrasse' is especially interesting because it often leads to confusion. Students do not identify it as a distinct subspecies but consider 'stone-mover' as a descriptive adjective of what the wrasse is actually doing. The full transcription of the ten-minute excerpt can be found on: CD-Rom > Matamala > Exercise 6.

Remarks: I personally like working on episodes which focus on animals displaying a wide variety of subspecies (for example, insects or coral reef fish) and which include terms whose scientific name or equivalent are not found

on the internet, forcing students to go to libraries, zoos and museums and ask specialists. Indeed, one of the common problems with new students is that they rely solely on the answers provided by the internet, and especially Google. The books, reference works and electronic resources used can be discussed at the end of the session and an additional list of references can be provided by the lecturer.

Exercise 7

Outcome: students will learn to maintain the register of the original, specifically in excerpts with some vulgar features.

Activity: students are given an interview to translate as homework. The class activity consists of analysing the translations in groups of four and debating the different registers used in the TL. Students present their translations and the rest of the class discusses them.

Material: the transcription and the video clip of an interview in which the interviewee is angry and uses coarse language. I normally use an interview of Cathy Konrad, a movie producer who talks about *Scream*, and the Weinsteins brothers' reaction to the initial scene of the movie in which a ghostly mask appears. The transcription of Konrad's words can be found on: CD-Rom > Matamala > Exercise 7.

Remarks: it is especially interesting to work with this type of text after students have worked on scientific documentaries that depict technical and formal language since it makes them aware that voice-over translation is not only formal and planned but can also present numerous registers which have to be reproduced in the TL version.

5. Concluding remarks

I hope that this article helps demonstrate that voice-over is an AVT mode with its own particularities and with such constraints that it deserves specific training. Although students trained in dubbing and subtitling might find it easier to start translating for voice-over, because they have probably been made aware of the specificities of audiovisual translation, of the mistakes that can be found in scripts and of the research processes that the translator must often carry out, I am of the opinion that they would benefit from training in the specific skills of voice-over.

Teaching synchronisation in a dubbing course

Some didactic proposals

Frederic Chaume
Universitat Jaume I, Castelló, Spain

1. Translation techniques in the service of the *impression of reality*

> One of the most important of the many problems in film theory is that of the *impression of reality* experienced by the spectator. Films give us the feeling that we are witnessing an almost real spectacle. (Metz 1974: 4)

Dubbing is a well-known example of the invisibility of translation, an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) dialogue exchanges are recorded. Contrary to voice-over, for example, emphasis is placed on matching the translation with the soundless mouths of original actors. The result is that viewers watch and hear foreign actors speaking in their own domestic language, a paradox which has been naturally accepted in all dubbing countries.

In a previous piece of research (Chaume 2004b), I discussed the three types of synchronisation carried out by the dialogue writer, the sync assistant, or the translator who, progressively, these days, is assuming the task of dialogue writing. The implementation of these three types of synchronisation – lip-sync, kinesic synchrony and isochrony – is the result of a conscious agenda consisting of the domestication of the translated text, so that viewers do not realise that what they are witnessing on screen is a translation. Complying with lip-sync will convey what Metz calls 'impression of reality', a powerful phenomenon basically consisting of the conjunction of images in motion, credible photography and icons, and credible dialogue and sounds. This impression, or tacit pact between the director of the film – and the scriptwriter, actors, and all the staff involved in a film – and the viewers, has been defined historically in terms of the use of realistic images and a realistic performance. Unfortunately, however, less attention has been paid

to the features of oral discourse in dialogue exchanges which also contribute to this prefabricated realism.

In Chaume (forthcoming) I discuss six quality standards that help to maintain this impression of reality, namely:

- Observance of the three kinds of synchronisation mentioned above, especially of isochrony.
- Avoidance of overacting or underacting performances.
- Elaboration of credible and natural dialogue, believable and convincing sentences, gestures and intonation that give the illusion of watching a 'real' story.
- Semiotic coherence between words and images.
- Technical accuracy – fine sound, appropriate volume and voice quality, absence of noise and interferences, clear voices, etc.
- Fidelity to the source text (ST), in the sense of trying to preserve its relevant features, so that target culture viewers watch the same film that source culture spectators had the chance to watch.

Of these, synchronisation is considered by some to be the most important feature of dubbing although, in my opinion, emulating oral discourse in the translation is also of great importance. Achieving the three types of synchronisation is a question of practice and training, in which mastering the TL becomes providential to get a happy ending. Experienced translators and dialogue writers translate and synchronise at the same time, i.e. the first translation option usually fits into the screen characters' mouths. But this is not the case of translator trainees and professionals who face this specific AVT constraint for the first time in their lives. Thus, discussing the different resources which translators can resort to seems recommendable. These resources can be labelled as translation strategies and techniques which make explicit the different cognitive processes and stylistic features the translator experiences or has at hand, respectively. Therefore, in the first place I shall define what I understand by strategy and technique. Then I shall proceed to show some examples of the different types of synchronisation and a possible set of strategies and techniques translators have at their disposal in order to overcome the constraints that lip-sync imposes on them.

I shall not discuss here the long tradition of definitions of translation strategy and technique. For some authors these terms are just synonyms, for others they mean radically different concepts. For the sake of brevity, I shall follow Hurtado Albir (1999b: 32) and define strategy as those conscious or unconscious, verbal and nonverbal mental processes aimed at attaining an objective, which are useful to solve problems found when translating and are an essential element of operative

or procedural knowledge (know-how). In general terms, most authors agree on defining the following strategies:

- Documentation strategies: developed to compensate for lack of culture.
- Comprehension strategies: to understand the ST.
- Specific strategies to rethink and rewrite the ST: according to acceptability or adequacy, prioritising relevant factors.
- Mnemonic strategies: in order not to repeat certain procedures.

I shall focus on the third set of strategies, those used to rethink and rewrite the ST. Translation techniques, on their side, are categories which help us identify the list of modifications that are observable in the target text with respect to the source text, and which play the role of tools helping the translator to achieve the final solution. For the purpose of this research, we can take advantage of the different stylistic resources that classical rhetoric established, and consider them to be translation techniques (adapted from Delabastita 1990):

- *Repetition*: keeping the same term or word order used in the ST.
- *Change of word or information order*: syntactic, informative – topic / comment –, etc.
- *Substitution*: using synonyms, antonyms, general terms, hyponyms, metaphors, metonymies, expressive resources.
- *Omission* of a relevant element / *addition* of a new, irrelevant element.
- *Reduction* or synthesis of information / *gloss* or periphrasis, explicitation, reiteration.

There are more exhaustive lists of translation techniques (Hurtado Albir 2001; Molina 2006), and even of AVT techniques (Mayoral 2003; Martí Ferriol 2006), but for the purposes of the present piece of research those listed above may suffice.

2. Lip-sync in translation for dubbing: Translation strategies and techniques

Synchronisation is one of the basic characteristics of translation for dubbing, which consists of matching the TL translation with the articulatory and body movements of the screen actors, as well as matching the utterances and pauses in the translation with those of the ST. Synchronisation undeniably has a direct impact on the translation process and product and, as such, it should be given due consideration in the study and teaching of AVT. It forces translators to activate

their creative skills and move away from literal conceptions in translation to focus on the function of the text and on the viewer, two of the essential features of AVT (Chaume 2006).

Although the term synchronisation is used both in the professional and the academic worlds (Fodor 1976; Mayoral et al. 1988; Whitman 1992), other terms may also be found for the same technique, like 'adjustment' or 'adaptation', or the more generic 'lip-sync'. In this chapter, however, lip-sync is understood as a subcategory, as one type of synchronisation, which consists of adapting the translation to the articulatory movements of the on-screen characters, especially in close-ups and big or extreme close-ups.

2.1 Kinesic synchrony

In the universe of body language, there are several instances in which it becomes necessary to make the meaning of kinesic signs explicit, either because understanding them is essential (a functional need), or because missing them would result in waking up from the cinematographic dream consciously agreed between the film and the viewer. Sometimes, kinesic signs are accompanied by (redundant) words which make their meaning explicit. Some other times they appear alone, with no spoken word, caption, sound or some other icon that explains them. In the first instance, translators can just translate the words accompanying the kinesic sign. In the second case, though, translators will have to decide whether an explicitation of the sign is necessary or not.

In the first case, when the sign is meaningful for both cultures, translators use the conventional words or phrases that normally accompany the sign. Viewers understand the sign, the gesture, the movement, because it also belongs to their culture. Semiotic redundancy, typical in cinema, dispels any possible ambiguity. But it also forces translators to be respectful to this cohesive device since gestures will ultimately condition the words selected to explain them. In many Western cultures, nodding is the equivalent of giving one's assent to something said before. Shaking one's head horizontally, on the other hand, means denial. In an old dubbing into Catalan of the mythical TV series *Mission Impossible* (Bruce Geller et al. 1966–1973) it is impossible to miss the following example:

> Mr. Johnson: Then, won't there be more holidays until next year?
> Secretary: No, Mr Johnson.

The translation into Catalan changes the point of view of the answer, and we can hear the secretary saying in Catalan 'Yes, Mr Johnson', in the sense of acknowledging Mr Johnson's inferences. The translation made sense because what the

secretary meant to say was 'you are right, Mr Johnson, you understood what I told you before'. A literal translation would have worked ('No, Mr Johnson, there won't be more holidays'), but the modulation also worked ('Yes, Mr Johnson, you are right in what you are saying; you understood what I said'). While a 'no' answers to the locutionary verb – 'no, there won't be more holidays' –, the 'yes' answers to the illocutionary verb – 'yes, you are right to think that there will be no more holidays'. What is the problem, then? The problem is that while the secretary is saying 'yes' she accompanies her words with a blatant shaking of her head. The translation, then, invites to laughter and breaks the pact with the spectator commented on above.

This type of mistake is very infrequent, since translators, dialogue writers, dubbing directors and actors can notice this blunt dischrony easily. However, it is very useful as an example to show that kinesic signs work as translation constraints. In most cultures, the audience expects a 'no' accompanying the shaking of one's head, or a 'neither', 'nor', or any other negative word or phrase. It is difficult to explain a mistake like this, since the translation changed hands several times.

For our purposes, and in order to come up with a translation which hides the translator's manipulation, the following strategies and techniques can be posited:

- Strategy:
  - To be coherent with the actor's body movements, in this particular case, with the head shaking.
- Techniques:
  - Natural translation or coined equivalent in the TL. But when natural translation is not valid:
  - Substitution of the original words by other sentence categories (conjunctions, pronouns, etc. like 'neither') and phrases with the same semantic content ('at all', etc.). In those cases in which a paralinguistic sign accompanies a body movement (a person about to fall, for instance), the translator will look for the coined equivalent which corresponds with that body movement. The English 'oops!' can be translated into Spanish or Catalan by the interjection *¡Epa!* or even *¡Ep!*, both respecting the bilabial phoneme /p/, in case of close ups and extreme close ups only.
  - Repetition of the original ST, when the term has already penetrated the target language. 'Hey!' can be translated by the Spanish *¡Eh!*, or even by the substandard **¡Ey!*, which also contains the open vowel for close ups and extreme close ups.

Complete substitution, including change of semantic meaning, would also be accepted when none of the proposed techniques works, and when the change of

semantic meaning does not affect the overall meaning of the film, or the character's personality.

2.2 Isochrony

Mouth articulation movements are directly related to two kinds of synchronisation: isochrony and lip-sync proper. In dubbing, isochrony means equal duration of utterances, i.e. the translated dialogue must fit exactly in the time between the instant screen actors open their mouth – to utter the ST dialogue exchanges – and the instant in which they close their mouth. Criticism of a badly dubbed film is mostly grounded in deficiencies of isochrony, as it is here that the viewer is most likely to notice the fault. Isochrony then compels translators to fit the length of their translation with the length of the screen characters' utterance. In subtitling, on the other hand, translators also try to synchronise all subtitles with the screen characters' utterances, so that the subtitles correspond to certain utterances, and viewers are able to relate the subtitles to these utterances (Díaz Cintas, this volume). Synchrony does not need to be as perfect in subtitling as is the case in dubbing. A subtitle can appear some frames before the screen character opens his/her mouth. And, what is even more usual, a subtitle can be kept on screen for some frames, or even seconds, after the character has closed his/her mouth. Nevertheless, we can still speak about synchrony in the case of subtitling.

When the so-called 'rough translation' in dubbing – i.e. the first draft of the translation still without lip-sync – does not fit the screen character's mouth movements, the challenge for the dialogue writer is to expand or reduce the translation.[1] Ultimately, dubbing actors have to fit the translation into the mute screen actors' mouths at the dubbing studio.

Amplification and reduction techniques must be monitored by relevance theory (Gutt 1991) and by conventions to which different audiovisual genres are subject in each culture and epoch. In the case of both amplification and reduction in dubbing, translators have several stylistic resources or translation techniques at hand to overcome problems posited by isochrony:

- Strategy:
  - To fit a (rough) translation into the duration of the screen characters' utterances, following their mouth articulation movements and their pauses and silences.

1. According to Mayoral (2003: 108), both, amplification and reduction, are the same translation technique.

- Techniques:
  - In the case of amplification, expansion of the target text by means of translation techniques such as repetition, gloss, periphrasis, anacoluthon (when a sentence abruptly changes from one structure to another),[2] paraphrase, synonyms, antonyms, hypernyms or general terms, hyponyms or words or phrases whose semantic range is included within that of another word, etc. Most of these techniques also confer a fresher and more oral touch to the translation, another of the agreed dubbing standards.
  - In the case of reduction, ellipsis of performative verbs, modal verbs, interjections, markers of the phatic function, expressions just performing socials tasks ('hello', 'good morning', 'yes', 'no', 'thanks', 'sure', 'certainly'), vocatives, surnames and proper names; omission of redundancies with the images; use of deictics instead of nouns and phrases, of all-purpose words, of (shorter) synonyms, antonyms, hypernyms, hyponyms, metaphors, and metonymy.

Mouth articulation and the duration of utterances are the key factors which help decide the number of syllables of the translation. Although in daily professional practice dialogue writers do not usually count the number of syllables of both the source and the target texts, the result of a good lip-sync is really astonishing. Respect for isochrony in dubbing follows the hidden agenda of keeping the impression of reality and making the programme more realistic, credible and true-to-life.

2.3 Lip-sync

A second type of synchrony related to mouth articulation is known as 'phonetic synchrony' or 'lip synchrony'. As discussed above, the term lip-sync is used in real practice as a general term including isochrony and phonetic synchrony. For academic purposes, though, a difference must be made between equal duration of utterances, isochrony, and imitating certain phonemes in close ups, phonetic synchrony. That is why I shall highlight the difference between both of them, and consider lip-sync as a synonym for phonetic synchrony.

Dialogue writers, or translators performing this function, have to analyse which types of shots they are faced with. Traditionally, dubbing countries only take care of close ups and extreme close ups – shots showing only the character's

2. Grammatically, anacoluthon can be considered to be an error; however, in rhetoric it is a figure that shows excitement, or confusion and relates to real oral discourse. Example: "I most like… what I most like is music".

face. Dialogue writers, then, adapt the translation to the articulatory movements of the on-screen characters, making sure that the translation particularly respects the open vowels and bilabial and labio-dental consonants pronounced on screen. Dubbing consists primarily in domesticating a foreign product so that it appears to be realistic and credible, and related to the audience expectations and experiences. Taking this into account, the translation should contain an open vowel, or a bilabial phoneme, where the screen actor articulates an open vowel or a bilabial phoneme in the original. Fodor's (1976) pioneering work offers much more detailed remarks about phonetic synchrony,[3] but as already mentioned, in real professional practice, lip-sync is only observed in close-ups and extreme or big close-ups. In film theory, three different codes are at stake in lip-sync: the linguistic code – words containing a bilabial phoneme or an open vowel –, the mobility code – actors mouthing these words on screen –, and the shot code – close-ups and extreme close-ups.

In these shots, translators or dialogue writers, match an open mouth or a closed mouth with open vowels or bilabials in the translation. Identical vowels or consonants, however, are not required. Open vowels in the ST – /ʌ/, /æ/, /a:/, /e/ – will demand open vowels in the translation, but rotations are possible. This means that this constraint is not so strict as to discard translation solutions which do not include the same vowels that appeared in the source text, in the same position. Exact correspondence between vowels is not required: an /æ/ can substitute an /e/ and vice versa, if necessary, although sometimes an exact match would be preferred, if possible. With the more demanding case of bilabials, it is not necessary to find words in the target language with the same consonants at all: a /p/ can be happily substituted by an /m/, /b/ or even by the labiodentals /f/, or /v/. Phonetic articulations of close phonemes help the translator find brilliant solutions which make target dialogues in utter close-ups with closed lips credible.

It is noticeable how in these cases, phonetic equivalence substitutes semantic or even pragmatic equivalence, since finding a word with a bilabial consonant is much more important than finding a synonym or a similar word in the TL. Bilabial consonants, or open vowels, can be easily interchanged, thus opening the possibilities of translation and boosting creativity. This exercise is similar to that of creating rhyme in poetry or songs. Translators must bear in mind that the function of the translation is to keep the impression of reality discussed above, matching open vowels and bilabials where screen characters in close-ups visibly

3. Fodor (1976: 54–57) expresses the need to replace bilabial consonants for bilabial consonants, labio-dentals for labio-dentals, and even labial vowels for labial vowels. He also suggests that dubbing actors should repeat the screen actor's body gestures so that their performance resembles the original one.

open or close their mouths. Luckily for translators, these instances are scarce in films. To sum up, the strategies and techniques to overcome this problem can be posited as follows:

- Strategy:
  - Choosing words in the TL containing the same or similar phonemes as those found in the ST, taking into account that this will be only required in close-ups, extreme close-ups or detailed shots of mouths.
- Techniques:
  - *Repetition* of the word or words of the source language, when the words at stake are identical or very similar in both source and target languages: 'football' and Spanish *fútbol*; 'morning' and German *morgen*; 'table' and French *table*.
  - *Change of word order* (syntactic or informative – topic/comment –) so that the word containing the marked phoneme coincides with another word in the TL containing similar or identical phonemes: 'the parson had a house which belonged to...' can be substituted in French by *la maison du clergé appartenait à…* [the house of the clergyman belonged to…], thus placing the bilabial /m/ of *maison* in the same spot where the /p/ of 'parson' is pronounced, and placing the bilabial /p/ of *appartenait* where the /b/ of 'belonged' is uttered.
  - *Substitution* of the target word, which is in principle the literal translation of the source word, for a synonym, antonym, hypernym, hyponym or any other stylistic resource respecting the original meaning. So, *The Pancake Day*, the title of a rap song repeated by the singer in a close-up in an American TV series, was translated into Spanish by *martes de carnaval* ('Mardi Gras', 'Pancake Tuesday'), fitting the Spanish /m/ into the English /p/. There are also cases in which professional actors, dubbing directors or dialogue writers completely change the meaning of the ST in order to attain phonetic equivalence. In other words, phonetic equivalence is perceived in professional practice as a first order priority.
  - *Reduction* or *amplification* of the word, phrase or sentence, a technique which can be combined with those mentioned above.
  - *Omission* of a word or sentence constituent or *addition* of a new element, techniques which would be considered to be translation errors in written translations, but which can be permitted in AVT, especially in dubbing.

3. Some didactic proposals

The following exercises must be understood as prototypical exercises, in the sense that they can be used in most language pairs. Although the clips referred to belong to particular films, it is possible to find many other films which include similar images and types of shots as those presented in these exercises. Therefore, students could choose their language pair and film and apply the different exercises to similar images or shots.

On the other hand, these exercises do not exclude many other didactic proposals to improve lip-sync. Nowadays we have free software which can help students, translators and dialogue writers to better the degree of accuracy of lip-sync. Windows Movie Maker, for example, allows translator trainees to watch the source film and, at the same time, to read aloud their translations, record them, and then watch the clip again listening to their own voices and checking that lip-sync is accurate. If it is not, they can try lip-syncing again, rephrasing their translation, adding or reducing words. The same exercise can be done using the same software that fandubbers use to do their own dubbing of webtoons and anime: Virtual Dub, Goldwave, Audacity, and Adobe Audition, among others.

The following exercises combine problems raised by isochrony as well as by phonetic synchrony or kinesic synchrony, thus elevating the level of difficulty. No exercise on isochrony alone is offered, since isochrony can be practised in every single sentence of every single film. That is, students can select any film, watch a scene, listen to the on-screen dialogue, and then produce a translation, read it aloud, and check whether the translation fits the screen actors' mouth movements. Emphasis must be placed on the fact that the translation must be read aloud as soon as we can see the screen actor's first mouth movement, and must be finished as soon as the actor has closed his/her mouth. Pauses and silences between words and sentences must be respected too.

Exercise 1: Phonetic synchrony (lip-sync proper) + Isochrony

In *Pulp Fiction* (Quentin Tarantino 1994), Vincent Vega (John Travolta) has just arrived at Marsellus' (Ving Rhames) bunker-home, where Mia (Uma Thurman) is waiting for him. She speaks to him over a microphone. When Mia speaks, we can see her mouth come toward the microphone – a striking close-up of her lips. She says:

> Go ***m***ake yourse***l*** a drink, and I'll ***b***e down in two shakes o***f*** a la***m***b's tail.

Watch the clip and translate this sentence into your mother tongue taking into account that:

a. The camera shows a detailed shot of Uma Thurman's lips, colourfully painted in red lipstick.
b. The sentence has five bilabial/labiodental consonants. Try to place them in your language at the same moments as the source bilabials/labiodentals are uttered in the original.
c. Although this exercise focuses on phonetic synchrony, remember that your translation should not exceed the total length of the original sentence (approximately 17 syllables). You can offer solutions ranging from 15 to 19 syllables.

A literal translation of the whole sentence into Spanish, for example, and especially of the equivalent metaphor 'in two shakes of a lamb's tail' (*antes de que cante un gallo*), would not respect the closing movements of the lips.

Exercise 2: Kinesic synchrony + Isochrony

In *Bob's Beach* (Sophia Kolokouri 2002–2005), Bob, a New York city dog, suddenly finds himself stranded on a paradise island – a place full of secrets, fun and quite original inhabitants. In this chapter, he is at the seashore talking to his friend Nel. Behind them, a giant wave approaches the seashore, but they cannot see it. Montego, a crab friend of theirs, sees the danger and warns them that a giant wave is coming. But he only says 'Wave' and they understand that he is asking them to wave their hands, as if greeting him.

> (Montego looks beyond Nel and Bob, he can see a huge wave approaching. He waves his pincers frantically.)
> Montego: Wave.
> Bob and Nel: Huh?
> Montego: Wave!
> (Nel and Bob look at one another as if to say this really does confirm he's mad and they wave at Montego.)
> Bob, Nel: (Chuckle Nervously).
> (A huge wave comes in from the shore and covers the screen.)
> Bob, Nel (cont'd): (Impact Noise).

Translate the dialogue exchanges into your mother tongue, taking into account the double meaning of 'wave', the fact that this word is monosyllabic, and that, eventually, a big wave covers the screen completely soaking Bob and Nel. For an extensive discussion on the translation of jokes and humour, see Zabalbeascoa (1996), Díaz Cintas (2003a: 253–263) and Martínez Sierra (2004).

Exercise 3: Kinesic synchrony + Isochrony

Again in *Pulp Fiction* (Quentin Tarantino 1994), Vincent Vega (John Travolta) and Mia (Uma Thurman) are about to eat out at an apparently odd restaurant. Sitting in his old-fashioned convertible before going in, Vincent expresses his doubts about the restaurant. He is hungry and wants to go to a place where he can have a good steak. Mia insists that he can get a good steak in this restaurant, and at the same time moves her finger drawing a square on the screen, to show that Vincent is a bit old-fashioned and strict. The dialogue goes as follows:

> Vincent: What the fuck is this place?
> Mia: This is Jackrabbit Slim's. An Elvis man should love it.
> Vincent: Come on, Mia. Let's go get a steak.
> Mia: You can get a steak here, daddy-o. Don't be a...
> (Mia draws a square with her hands. Dotted lines appear on the screen, forming a square. The lines disperse.)

Translate these exchanges into your mother tongue, bearing in mind:

a. Whether the movement of Mia's finger drawing a square means anything in your language, or whether the concept of 'square' is related at all to the drawing of a square.
b. Whether you need to add some explicit information to understand Mia's finger movement. Which solution could you offer?
c. That although this exercise focuses on kinesic synchrony, isochrony must be respected too and possible explicitations of the kinesic sign should fit into the length of the original sentence (approximately 13 syllables).

Summing up, lip-sync is one of the major problems of translation for dubbing, and also one of its main characteristics. I can say that, together with dubbese – the prefabricated linguistic model of translation for dubbing – a good lip-sync is a standard of high quality in this field of translation. These exercises can help students understand the importance of lip-sync, the preponderance of semiotic codes in audiovisual texts, and the subordination of linguistic and textual equivalence to existing norms of translation.

Training translators for the video game industry

Miguel Bernal-Merino
Roehampton University, London, UK

1. Introduction

The globalisation of markets and the truly multinational scope of products in the 21st century require, among other things, a legion of language specialists to help companies not only to sell their products abroad, but also to establish their brands beyond their national borders. As a result, more people than ever are nowadays training to become professional translators. However, the range of translation services on demand has multiplied in number and in variety, and some of these services are significantly different from those offered just ten or fifteen years ago. This fast increase has meant that many translators have had to learn the new skills on the job, because it was too early for new training to be available. The translation of video games is probably a prime example of these fairly new and highly technical specialties on demand. This article tries to identify the main obstacles in the incorporation of video game translation training in higher education centres, and argues the reasons why translation departments should start teaching it in a more systematic way, while offering a three-step approach towards its implementation to cater for both small and big budgets.

2. The nature of video game translation

The entertainment software industry wants translators to enhance gamers experience by providing creative solutions when the otherwise 'correct' translation would be deemed inappropriate for the game in a particular country. This appropriateness does not have much to do with language *per se* and is more concerned with transferring the feel of the game to the target language (Mangiron

and O'Hagan 2006: 11). In other words, it seeks a balancing act among all the different parts of the program in order to create the desired 'gameplay' (Bernal-Merino 2006: 34). Entertainment software fans have particular expectations depending on the game genre, and when an already popular creation is made into a video game (such as Harry Potter or Spiderman) expectations take on a whole new different dimension. Game developers have to make sure that they follow the clauses of the license and that they also appeal to both fans of the franchise and gamers. It is a question of the merging of different creative semiotic systems into a new entertainment product, as for example the trilogy *The Lord of the Rings* and all the creations based on it: table games, feature films, video games, etc. Entertainment software belongs to its own polysystem of games, made up of national and imported products, and it maintains a dynamic relationship with other polysystems such as movies, comic books, TV shows, and children's literature.[1] This polysystem is not only growing, but also expanding continuously as more popular authors and creators are rendered into a video game format. The whole process becomes even more complex when we add translation into the mix since the target text has to meet the expectations of enthusiasts by delivering a well-known character who uses the language style fans have come to love in that country.

The adaptation of entertainment software to other cultures or locales is a highly complex procedure that includes linguistic as well as technical tasks. Both are worth simulating in the classroom, particularly the linguistic transfer since it is significantly different from other specialised areas in translation, not only because of the tools utilised, but also because of the varied nature of the texts involved (see Section 4.2).

Translators in this industry work either from a text file or from a spreadsheet with different pieces of information in each cell. If the localisation has been built into the development of the video game from the beginning, these files will be part of the 'localisation kit' translators receive. This kit includes general instructions on how to deal with the translation, information about the game and previous instalments in the series, a glossary of terms, and the files for the translation memory tool (TMT). Chandler (2005: 263–286) devotes a whole chapter to this source of information, which is very important for everybody involved in the localisation process, and, particularly for translators and linguistic testers. However, this amount of information is normally not enough because translators may only receive the text files to be translated, lacking therefore the multimedia context. Translators rarely have access to video and graphics files, let alone the game itself.

1. Even-Zohar (1979) describes a polysystem as a group of semiotic systems that coexists dynamically within a particular culture, and it is characterised by continuous changes and internal opposition.

It is unfortunate that the video game industry does not seem to understand the relevance of contextual and co-textual information for translators, and how the lack of it lowers the quality of the final text. A video game is an interactive multimedia product, and all the different components play an important part in the experience because they reinforce each other: the text, the graphics and animations, the voice acting and the soundtrack. All the creative pieces of the puzzle that make a great game are taken care of by video game designers for the original version, but this interplay is disregarded in the linguistic localisation process, condemning translators to produce poor translations, because they lack the context and co-text required.

When a localisation company receives the files from translators, its engineers build the translated strings – i.e. any type of linguistic information that needs translating, be it a single word or a full sentence – into the game and the linguistic testing begins. This stage is similar to proofreading but it has to be done in-house by a team of testers to guarantee consistency and compliance with copyright laws. Linguistic testing is a very important part of the localisation process because it is the first time the video game can be seen and played with the translation. Testers have to play every single option in the game from beginning to end in order to spot misspellings, mistranslations, and any other type of mistake. They cannot correct anything themselves and can only describe these errors through the 'bug report' for the engineers to correct before they do the new building of the game. Though this seems to be a system designed to protect the integrity of the game code, it is very often to the detriment of the translated versions.

From an operational point of view, game localisation companies could reduce turnover times and save money if they could count on graduates trained in the right tasks and procedures, and this is where universities come into the equation.

3. The challenge

The industry that deals with the adaptation of software products to the standards of other countries, or locales, is generally referred to as the localisation industry. This industry focuses mainly in the translation of utility software such as word processors, web design, or email applications. According to O'Hagan (2006: 39): "From the point of view of traditional translation, localization was initially considered an extension of software engineering. Now it is treated as a new form of translation". This change has been mainly due to the success of computer technology worldwide, and the necessary specialisation of the field. The localisation industry has developed directly in response to market needs and independently of traditional translation circles and academia. All this can be seen as one of the

reasons why universities have been rather slow in bringing this specialised area into their programmes.

Within the already highly specialised software localisation sector, a further degree of expertise started to be required for multimedia interactive entertainment software, and companies fully dedicated to the translation of video games began to appear on the landscape at the end of the 1990s. Localising video games for the growing European and Asian markets is no longer a question of translating a few words into different languages (McCarthy 2005: 146), it requires meeting a variety of linguistic, cultural, legal, and technical challenges. This article focuses on the linguistic and cultural aspects of game localisation, and their integration into translation studies degrees.

The varied array of entertainment software products, together with the apparent lack of standards, and the different requirements of the various gaming platforms (console, PC, handheld, mobile, and online) make the translation of video games even more difficult to systematise for training purposes. This fast-paced industry is driven by the growing gaming markets around the world, but the HE training sector does not seem to have reflected such change. Although present translator training serves as an important and necessary starting point for all translation specialisations – covering areas such as research skills, use of specialised resources and accurate terminology, for instance – there is an urgent need for further development. The entertainment software localisation industry requires a new set of skills, including proficient use of translation memory tools and an awareness of popular gaming culture amongst others. The fact is that higher education institutions are not always capable of adapting to the new challenges quick enough in order to provide the professional expertise and adequate equipment to prepare students. Developing new modules and programmes of study to cater for the video game localisation industry can present a considerable challenge for universities for a variety of reasons. These could be simplified in five main problematic areas:

- The lack of time and interest from the established translation departments, partly due to their members being overloaded with their own tasks, and perhaps also because they are unaware of new professional practices.
- The scarcity of professionals working in this new specialisation; they tend to be very busy and are not usually willing or able to teach on top of their normal workload.
- The high investment in new hardware and software applications that universities need to make in order to teach the new specialisations.
- The problem in establishing and consolidating working links with companies due to the lack of time of both academics and professionals.

- The difficulty in obtaining copyright permissions, a situation that tends to constrain and limit the use of authentic material, like original localisation files.

3.1 Lack of time and interest: Making a case

Lack of time is one of the main obstacles in the development of new modules and programmes of study. Most university lecturers have a full workload that includes lesson planning, teaching and office hours, assessing and marking, administration, board meetings, etc. In many cases, lecturers are hard-pressed to continue with their main line of research, and staying at the forefront of their fields with the publication of books and conference attendance. In order to design new modules (or indeed, programmes of study) that prepare graduates for the different specialisations today's translation industry requires, departments have to either lessen the lecturers' workload, or build into it the research and development of new programmes in line with market needs and new teaching tools.

This lack of time may also result in lecturers simply not being aware of new professional practices, or in the assumption that they are similar enough not to worry too much about them. Even when they appreciate the newness of a field of specialisation such as the translation of video games, academics may not be interested because they are under the wrong impression that this activity is circumscribed to a rather small segment of the translation industry. However, this approach crucially forgets that video games are ultimately software, and software products have established themselves as an essential part of our everyday life. Almost everybody in modern society has used some kind of software. In fact, many of us depend on software for our daily jobs: email, databases, word-processing, shopping, and Internet banking.

Most of today's services and must-have items rely on software programs, even if they do not seem so at first. We only need to think of mobile phones, digital TV, interactive DVDs, multimedia encyclopaedias, etc. More and more people are starting to feel comfortable with this type of technology and are using it on a daily basis, for self-training, online banking, or simply to entertain themselves. Software is part of today's world, and as the companies developing these programs go global, they require the services of qualified translators to reach new clients. Video games are nothing but highly sophisticated multimedia interactive software applications inspired in existing popular themes. Their interactivity and stylised audiovisual quality keep attracting new fans at an international level. The global video game market was valued by analysts at £16 billion in 2006 (Smith 2006) and it is expected to rise to almost £24 billion by 2010 (Kolodny 2006).

The power of audiovisual media is undeniable when we look at how television has become an integral part of today's society in only two generations. It went from being a luxury article for the wealthy, to being a must-have item whatever your social status. A transformation that has converted it into something that we use to stay informed, to be entertained. When most countries joined the TV revolution, all kinds of programmes started to be translated, signalling the dawn of audiovisual translation, by means of subtitling, dubbing and voice-over. Similarly, computer technology and the Internet were only used at the beginning by the military and certain governmental agencies, whereas nowadays we find speaking self-checkouts in supermarkets, multilingual cash points, speaking GPS (Global Positioning System) devices, and fully automated services with voice recognition software when we want to buy a cinema ticket over the phone.

A few years after the software localisation industry established itself, some universities started offering specialised modules within their degrees. Twenty years ago, almost no video games were translated, whereas nowadays most triple A titles[2] are released in several languages, the most popular ones being English, French, German, Italian, Japanese, and Spanish. Yet, there is hardly any higher education training available in the world for the translation of video games.

The London Games Summit (www.londongamessummit.co.uk), which normally takes place right before the BAFTA video games awards, pointed in 2006 towards the development of 'serious games' and encouraged developers and publishers to create game applications for professional training purposes. The video game market is set to grow exponentially, the same as the number of countries importing entertainment software products. From this perspective, it is imperative that translation students become familiar with the wide range of linguistic and translational services required, which call for a professional with a highly specialised set of skills.

3.2 Scarcity of professionals: Bridging the gap

Back in 2003, Furmanek, from Wake Forest University in the USA, raised the issue of how difficult it is to find qualified trainers for localisation on the ITIT (Innovation and Translation Training) list.[3] She wondered "whether the solution was to attract industry specialists or to train applied linguistics/translation/communication scholars to teach localization". Many of her counterparts agreed that although the

2. These are the video games that are designed and developed to become the blockbusters of entertainment software. They are often abbreviated as AAA.

3. The online discussion can be read on the ITIT list, http://groups.yahoo.com/group/itit.

situation was slowly changing and more people were available, it was still a complicated issue. Altanero, from Austin Community College also in the USA, highlighted the fact that hiring a localisation specialist for a full-time position would require the candidate to hold a PhD, according to university regulations, which seems to close and perpetuate the vicious circle since professionals that have the practical knowledge rarely hold a doctorate, and academics with a PhD hardly ever have the skills to work professionally in the new field. Unless we can find a way of bridging the gap this is an absurd catch-22 situation that benefits no one.

Game localisation professionals are normally difficult to find and far too busy most of the time to consider teaching, with the added responsibilities of lesson planning, resource gathering, and assessing students. In addition, universities can rarely offer attractive contracts to experts in order to entice them into teaching. Finally, some professionals do not have teaching experience or skills, which on occasions can lead students to get frustrated and dissatisfied. A way of palliating some of these problems could be for staff members of the department to carry out most of the teaching load, inviting professionals on a regular basis to give talks to students on concrete, specialised topics. This way, experts would be given the opportunity of making a significant contribution by liaising with academics and providing an insight into professional practice. Students also get the benefit of interacting with people from the industry in a direct way. This kind of relationship can also prove beneficial for video game localisation companies, which can accept candidates for work placements, and will be able to choose among future well-trained employees, shortening the in-house learning curve to a minimum. Scholars could also advance their research into game localisation practice and encourage international discussion, convergence, and standardisation. A win-win scenario where everybody involved would benefit, from the entertainment software industry to the player at home, the game localisation industry, translation scholars, and translation students.

3.3 High investment: Hardware and software

Higher education centres would need semi-dedicated multimedia computer suites designed for multilingual work, and C&IT technicians would ideally be specialised or knowledgeable in software packages for translation between different language pairs. With the appropriate setup, teachers can emulate real practice and workflow, giving students the right training to enter the professional market. Luckily, the standard personal computer is nowadays a very capable machine, and it can handle most utility software programmes like translation memory tools and term bases, as well as reference material such as digital dictionaries, corpora, and

encyclopaedias. Most of the activities carried out during the translation process can be achieved in university computer suites. These facilities would of course, have to be open-access to maximise students' contact hours with the software.

A considerable amount of money would be needed acquiring the hardware and setting up new computer suites, if the university does not have enough of them for its students. However, the software cost is also something to take into account. Most localisation software developers are open to negotiations, and cheaper deals may be available for educational purposes depending on the number of licenses and the features required of the software. TMTs are a must-have and obtaining enough licenses for all students can be an important investment for the department. Local Area Networks (LANs) can be set up to emulate the structure and workflow of a small game localisation company. Different proposals on how to use these resources are suggested in section four but, for example, the teacher could act as a client (a game publisher), and students have to form teams of three translators and one coordinator per language, as well as one manager who would be ultimately responsible for the project, as well as being the only person in direct contact with the client. The teacher would give the manager the localisation kit (containing all the source files to be translated) together with some background documentation, a list of priorities, and clear deadlines.

While technology is important in game localisation training, universities should not be deterred by the sizeable investments needed to obtain only the best-known software. As stated by Kelly (2005:75): "It is probably more appropriate on training programmes to help students to learn and understand the basics of translation memory technology in general, without necessarily learning any one particular commercial programme". Localisation software freeware and demos will allow students to have extra practical hours when at home, teaching them transferable skills for their professional life.[4]

3.4 Working links: A time-constrained ordeal

Academia is often accused of teaching from their ivory tower using *ad hoc*, made-up scenarios that depart from real practice. At the same time, lecturers often complain about the fact that it is almost impossible to find companies or professionals

4. General information on localisation software can be found on:
www.translatum.gr/dics/translation-memory.htm
Enlaso Localisation Tools FREEWARE: www.translate.com/technology/tools/index.html
Word fast DEMO: www.wordfast.net/index.php?lang=ca01
Trados DEMO: www.translationzone.com/download.asp?menuItem=12
Déjà Vu DEMO: www.atril.com

willing to collaborate, pushing them to create samples in an attempt to avoid being prosecuted under copyright laws. To make things even more difficult for lecturers wanting to prepare a game localisation module, video games are multimedia interactive software applications, which means that all the materials lecturers need for their lessons are hard-coded in the final product. Lecturers would therefore need a computer engineer with the right SDK (Software Development Kit) in order to extract the files in the appropriate format for students to work on, i.e., text, audio, video, and graphic.

At the same time, game localisation companies have to train new linguists and translators in-house, wasting precious time and putting pressure on the more experienced members of the team. This kind of setup puts at risk the quality of the translation and may delay the localisation of the video game.

Since everybody seems to be too busy carrying out their own tasks, little time is given, if at all, to considering establishing partnerships. Collaboration between the game localisation industry and translation departments would help both groups. In a training partnership, the former would supply some materials (such as parts of localisation kits, video files, etc.), and the latter would provide well-prepared trainees ready to join the game localisation market. The scheme can be enhanced by offering work placements to students so that they can do in-house linguistic testing, which would complement their academic training and, at the same time, help game localisation companies with their seasonal work overload.

3.5 Copyright issues

As proposed by Austermühl (2006:69), real-world examples and project work should be emphasised throughout the training programme. However, the copyright issues surrounding this industry can pose an insurmountable problem. Despite the high degree of caducity of video games and the rapid rhythm at which developments and innovation take place in the entertainment industry, copyright agreements between companies and translators ban the latter from utilising any of the material for anything at all. Of course, procedures should be in place to protect video game intellectual property but this overzealous protectionism impedes proper training due to the lack of authentic source files. As far as training is concerned, lecturers do not need whole projects or even new projects, so game developers and publishers need not worry about spoiling a novelty, or about protecting their secrets from industrial espionage. The audiovisual industry, for example, provides translators with a marked copy of the source programme, a film or documentary. This copy is generally of a low quality and it may have all kinds

of writing and numbers over the image, but it is usually enough for the translator to produce good subtitling or dubbing.

From the scholar's perspective, this is most unfortunate, since it hampers not only the development of new programmes of study, but also the prospect of further research in the game localisation field, something that could be very beneficial for the industry. The software localisation community started to work towards the standardisation of file formats in 1997 through the Localization Industry Standards Association (LISA, www.lisa.org/sigs/oscar). By 2004 they had managed to establish three formats as standard, which help the design of visual localisation software tools such as CATALYST (www.alchemysoftware.ie/products/catalyst.html) and PASSOLO (www.passolo.com/en/features.htm). The benefit of these localisation tools is that they allow translators to see what everything looks like in the final product while protecting the actual code. This way, translators can make informed decisions and are less prone to make mistakes, reducing the amount of time devoted to linguistic testing, and therefore, saving money to the industry. Of course, the multimedia nature of video games will make the creation of these standards an intricate business, but the benefits certainly outweigh the possible complications.

Academics can help here with their research on the analysis of current practice and the proposal of game localisation standards, but they need, of course, access to authentic game localisation procedures and files.

4. A proposal in three steps

As in the rest of translation fields, we should be aiming at a shortening of the distance between game localisation professional practice and the training of new translators in HE centres. A solid academic training would give students a head start in the professional arena while, at the same time, catering for the globalised video game localisation market and helping boost the quality of the linguistic transfer. Most of the essential skills needed to perform these tasks could be simulated in the classroom with good planning and some resources from the game industry. Although this teaching and learning material could be generated or extracted from games by lecturers with game localisation experience and the right tools, it is important that these assets are as close as possible to the actual format in which they are used by companies. All these files are part of the localisation kit.

Translation departments can start offering game localisation training in three progressive steps, depending on their staff, budget, technical facilities, and industry contacts.

4.1 Step 1: Types of projects

Most games are originally developed in English or Japanese, and then translated into French, Italian, German, and Spanish, generally abbreviated in the industry as FIGS. From the game localisation industry point of view, there are three types of game localisation projects depending on the budget of the game, and the expected demand in foreign countries (Chandler 2005: 12–15). These types of projects are:

- Box and docs: only the manual and the packaging are translated.
- Partial localisation: the user interface texts and the subtitles are usually replaced by the appropriate target text. The voiceover and dubbing files are left in the original language and translated with subtitles. This type of localisation is used for quality games released in secondary markets, i.e. countries where the prospective sales are not going to be high enough to make the full localisation of the video game cost effective.
- Full localisation: all assets are translated, including manuals, help files, packaging, user interface menus, in-game text (subtitles, contextual information, game messages), audio-only files (they are recorded in the various target languages with different degrees of time restrictions), and audiovisual files (they are constrained by the image and need to be revoiced and lip-synched in the target languages) (Loureiro 2007: 5). This type of localisation is reserved for the distribution of triple A titles in countries where high sales are expected.

The first type is the easiest to replicate in a teaching and learning environment since it only involves translating written texts. Although this would not really be video game translation, students could become acquainted with the right terminology and text types. As lecturers, our aim should be to train students in the second and third projects for which we would need authentic localisation kits, or, at least, some part of them. Working with localisation kits will teach students how to deal with linguistic variables,[5] translation memory files, and bug reports (Bernal-Merino 2007). Of course, a full localisation project is the ideal type of final assessment for the course.

---

5. A linguistic variable is a data item that can take on more than one linguistic value and it is stored in a particular designated area of memory. Variables in video games help personalise feedback and, therefore, enhance players' experience. For example, one of the characters in the game may address players with "I am so glad to see you again, {PlayerNameVariable}!". The linguistic variable is the item between "{}". This sentence will always address every player directly by using their nickname so, for example, in my case it would be "I am so glad to see you again, Miguel!".

Since the Internet is such a widely used resource for delivering information to video game fans, I would argue that a fourth type of project be included: the multilingual game web site. According to Esselink (2006: 28): "Most of today's Web sites contain so much scripting and software functionality that Web localization requires a wide range of engineering skills. For Web sites based on content management systems (CMSs), the story gets even more complex". Students should learn to use these applications and to work in teams through a content management system, an inseparable reality of today's web localisation industry. A good example of current professional practice is the European PlayStation website and lecturers can easily prepare exercises for students by consulting the different language versions (http://uk.playstation.com/country-selector).

Together with the type of project, the genre of the video game should also be taken into consideration when selecting material for teaching and for assignments. Games may belong to different genres such as racing, role playing, strategy, fighting, etc., which has implications in the terminology used as well as in the writing style and the actual amount of strings that need to be translated.

The third and final factor to take into account when deciding on the material to translate is the platform for which the game has been designed, namely, desktop games (PC or Mac, PS2, GC, Xbox, Xbox 360, Wii, or PS3), and handheld games (Nintendo DS, PSP, mobile phone, PDAs). This factor will influence dramatically the size of the project due to the memory capabilities of the actual hardware, as well as the type and severity of constraints that the localisation team will have to deal with. For example, a mobile game may have a few hundred translatable strings. This text has to be displayed on a screen up to 240 × 320 pixels,[6] which only allows for about 22 characters per line. A game for a personal computer normally has several thousands of lines to translate, and the screen resolution can be higher than 1920 × 1200 pixels, which can neatly display lines of text with more than a hundred characters per line.

4.2 Step 2: Textual types and formats

This could be the first approach to game translation by using text-based material that is widely available to everybody. The first two or three sessions of a module could be organised only with these easy-to-find resources. Students can be given a variety of excerpts from games across the different genres using manuals, web

6. According to the OED a pixel is "each of the minute areas of uniform illumination of which the image on a television, computer screen, etc., is composed; (also) each of the minute individual elements in a digital image".

resources, screenshots, and standard text files. Departments with small budgets can focus on the textual types that appear on websites, the packaging and the manual of the game, mainly:

- Narration: to immerse gamers into the imaginary world of the game and the role they are going to have to play in order to complete the adventure successfully.
- Instructions: to tell players how to install and play the game correctly. Applying the right terminology conventions for each brand and platform is here a key part. For example, game controllers for the three main desktop consoles have small joysticks that players manipulate with their thumbs to play. This joystick is called 'analog stick' for Sony's Playstation, 'thumbstick' for Microsoft's Xbox, and 'control stick' for Nintendo's Gamecube.
- Technical specifications: to inform buyers of the hardware and software requirements to fully enjoy the product.
- Promotional discourse: to attract customers' attention and encourage purchasing.
- Legal agreement: to remind buyers of their rights and duties as owners of the product.

This first step would teach students the linguistic variety within a video game project, and initiate them into terminology, as well as genres, creativity, register, and style. Students will learn to pitch the right terminology from legal to advertising registers; to apply documentation skills; to show consistency between the several documents referring to the same concepts from the same game; and to enhance their group work abilities.

4.3 Step three: Workflow

One way of enhancing the students' learning experience by simulating real life practice is the arranging of students in groups imitating small game localisation companies, setting them tasks to collaborate in multilingual projects and complement each other's skills within the team, in areas such as quality control and turnover. Depending on the size of the project, and the language pairs available, lecturers can set up different company-like teams and assign roles to each student, maximising the resources and facilities available in the university. Students' roles should rotate among the various members of the team so that everybody is aware of the different tasks, pressures, and responsibilities involved in the process.

Whether working for the developers directly or for an outsourced game localisation company as a freelancer, the video games industry needs a variety of

language professionals in order to guarantee the satisfaction of international markets. The following is a brief description of the main roles:

- Localisation managers: They are normally the point of contact for publishers and ultimately responsible for obtaining all the original linguistic assets, and delivering the translated ones fully tested. Managers need to liase with the localisation coordinators to make sure that the language register is correctly pitched, as well as compliant with each platform's branding and naming conventions.
- Translators (in-house, freelancers): They are responsible for the bulk of the translation process at the beginning of the project. Translators are expected to work with TMTs (such as SDL Trados), word processors, tables, and spreadsheets. The variety of formats and lack of context can make the language professionals' task unnecessarily complex.
- Localisation coordinators: They are in direct contact with all the translators and (outsourced) companies handling the translation, as well as with the head linguistic testers. These professionals are responsible for making sure that all language versions go smoothly and on target. Coordinators have to verify that 'bug reports' are being filled in accurately, and that relevant information is being shared among all testers, as well as checking that engineers understand the corrections detailed in the report.
- Head linguistic testers: They are in charge of overseeing the linguistic proofing, and overall quality of the languages being tested, as well as the implementation of bug reports that will in turn be passed on to engineers who have to make the corrections in the game code.
- Linguistic testers: They have to meticulously explore every text, option, dialogue, and menu of the game and verify that the language used is terminologically accurate, correctly written, and in line with the feel of the original game.

On the most basic structure, student teams could have as few as two members – a translator and a linguistic tester – since our priority is linguistic quality. However, it is advisable to set up full structures in order to recreate workflow, and to develop communication and team-working skills. This second step can only be made when the appropriate resources are available and real localisation kits are used.

5. Assessment

The basis for an appropriate assessment is the selection of the right material, which will have to be consistent with the content taught and the exercises carried out

during the lessons. The evaluation task should be measured and the difficulties identified and quantified beforehand. In Kussmaul's (1995: 153) words: "we cannot grade an error unless we have analysed the problematic text passage. Analysis is the basis for our evaluation". This makes the preparation of exams more time-consuming, but it actually speeds up the marking for assessors, which is better in the long run.

Individual performance in the proposed type of group work can be difficult to assess, but careful preparation of projects, and the rotation of roles should give enough evidence to assess the performance of each student. Project logs and team reports can facilitate individual assessment by providing the assessor with an insight into how tasks were carried out and by whom, as proposed by Kelly (2005: 144–145). If we have a large classroom in which students belong to different language pairs, it would be a good idea to design a multilingual project for the group's final assignment.

6. Conclusion

University translation degrees are sometimes more geared towards training students as a resourceful but isolated individual than as a specialist linguist who is part of a team. However, with the growth in demand of translation services at a global level, and the need for faster linguistic services, specialisation has also arrived to the translating profession, and it is only normal that academic degrees should reflect this market reality.

Entertainment software is no longer an isolated recreational activity that only appeals to hobbyists and computer geeks. The domain of video games is nowadays a broad one, and as new products enter the scene, and more countries join the technological revolution, more professionals will be needed to translate this software for the new markets. This is now a global multi-billion pound industry that covers all genres and targets all age groups. It is still growing and branching out to adapt to other areas outside the entertainment industry, such as education and professional training. There is a constant demand for qualified translators from the globalised game localisation industry. Universities with translation degree programmes should start offering modules in this field of specialisation in order to meet industry needs with appropriately trained graduates, and to further research into this translational practice that has not yet been mapped within translation studies despite being such an important practice in this new millennium.

Teaching audiovisual translation in a European context

An inter-university project

Fernando Toda
Universidad de Salamanca, Spain

1. Introduction

An inter-university approach to the teaching of audiovisual translation in Europe was pursued by teachers and undergraduate students from five different EU countries, namely Belgium, Finland, Germany, Iceland and Spain, who participated in intensive courses in which all the students and teachers came together. The participants travelled and stayed in the host countries thanks to funding from an Erasmus Intensive Programme (IP). Classes included the basics of subtitling, dubbing and voice-over, plus a section on the translation of web pages. Emphasis was placed on practical skills and on the comparison of techniques and standards applied in different countries. Students produced on-screen subtitles and also dubbed and voiced-over video clips, working from English into their native languages. Instructors from all the institutions and AVT professionals who teach in some of them had a chance to exchange know-how, technology and didactic approaches. The project was followed up by meetings of staff from four of the participating countries, with the aim of planning a proposal for a Joint European Master in AVT on the basis of the experience acquired.

2. The Spanish participant: The University of Salamanca

The opportunity of teaching AVT to groups of students from different European countries in collaboration with their instructors was a turning point in my teaching career and in the development of AVT as part of the Translation curriculum at the University of Salamanca. The following account of that Erasmus Intensive

Programme has been written from the point of view of a participant at whose institution AVT was only starting out as a subject. I hope to show how joint projects of this sort can be very useful in furthering the teaching of AVT.

Translation and Interpreting Studies (TIS) in Spain have experienced an enormous increase over the past fifteen years or so. Up to 1991, there were only three public universities offering official instruction in translation and interpreting, which consisted in a three-year diploma course not equivalent to a full university degree. In 1992, an official four-year university degree in TIS was approved by the Spanish Ministry of Education. By 2007, over twenty-five universities, both public and private, were offering this degree for which there is a high demand. From a position lagging behind many European countries in the teaching of TIS in the early 1990s, Spain has come to be one of the leading EU countries, having the largest number of students in this area.[1]

As the interest in TIS has grown, so has the interest in the particular field of Audiovisual Translation. This has now come to be a part of the curriculum at several universities, both at undergraduate level – usually as optional subjects for third or fourth year students – as well as in postgraduate courses. In Spain, the Universitat Autònoma de Barcelona offers a postgraduate programme fully devoted to AVT – with an online option – and others, such as the Universitat Jaume I in Castelló, offer courses in screen translation within programmes of a wider scope. With the implementation of postgraduate studies in the framework of the European Space for Higher Education, the universities of Salamanca and Valladolid came together in 2006 to offer a joint masters programme in Translation and Cultural Mediation in Professional Environments, which includes a module on AVT. In the case of Salamanca, our participation in this module has been possible thanks to the experience gained in the Intensive Programme.

In the past, the University of Salamanca, which had started its degree course in TIS in 1992, had come to feel, like other institutions, that it was necessary to introduce AVT in the curriculum. As a lecturer, I made a start in 1999–2000, in an optional course called Translation Techniques (the name had been made very general deliberately, so as to be able to adapt the course to different aspects of translation). I started by teaching the techniques of translating dialogue in literature, including layout and punctuation conventions, and then moved on to the translation of audiovisual scripts, especially for subtitling. In the first two years,

1. The current number of translation students in Spain is approximately 10,000. As an example, the University of Salamanca gets over 350 applications and admits only 75 students per year. Other universities receive even larger numbers of applications, for slightly larger offers in admissions. In Salamanca the selection is made on the basis of a written entrance exam, which is followed by an interview for those who pass it.

no technical equipment was available for hands-on in subtitling. The practical work was all done on paper and students were given the duration of the segment to be subtitled and the available number of characters per line. Filling in the squares with letters and counting them proved the fact that AVT is what some authors have called "constrained translation" (Titford 1982), but was not as effective as one would wish since it was not possible to do the spotting. Modes such as voice-over and dubbing were left out, though some considerations on dubbing, as opposed to subtitling, were discussed in class.

When starting out, I had the good fortune to be in contact with Dr Roberto Mayoral, of the University of Granada, who had been teaching audiovisual translation and publishing articles about it for a number of years. I am grateful to him for his encouragement, help and guidance. His articles (Mayoral 1993; Mayoral, Kelly and Gallardo 1988) were part of the set readings for the course, as was Gottlieb (1997). When Díaz Cintas (2001a) was published, it too became a necessary reference for subtitling. Fortunately, I was soon able to add a practical component to the theory thanks to the appearance of Díaz Cintas (2003a), a multimedia project containing a DVD with a subtitling program and clips.

In 1999 I visited Ghent, as part of an Erasmus teacher mobility scheme between Salamanca and Hogeschool Gent. The subtitling course lecturer, Dr Anna Vermeulen, provided useful information about the teaching of linguistic aspects of the course, including such things as the division of two-liners on the basis of syntactic and semantic units. I was also given the chance to see the equipment and the software programs being used (Win2020 from Screen and ScanTitling from Cavena), and was allowed to attend the practical sessions. After this visit, Salamanca received a proposal from Ghent to join as partners in an application for an Erasmus Intensive Programme on screen translation involving several European universities.

3. The Erasmus Intensive Programme (IP)

The bid submitted to the European Union was finally approved about two years later and besides Hogeschool Gent, it included Johannes Gutenberg University of Mainz at Germersheim, the University of Helsinki, and the University of Salamanca. The proposal included a reference to minority languages in Europe (Dutch and Finnish) and a section on the translation of websites, which may have helped in obtaining the funding, since it was already then felt to be an area of increasing interest and demand. The project was entitled *Trans-European intensive programme for the analysis and implementation of effective audio-visual and multimedia screen*

translation, with special reference to less-widely spoken languages and had the reference number 28125-IC-2-2000-1-BE-ERASMUS-IP-3.

From the point of view of the University of Salamanca, joining such a project gave an enormous boost to the teaching of screen translation in our Translation Department. When institutions with great experience in a field are willing to work with others that have less, but are eager to learn and contribute what they can, the result is very stimulating.

The idea was to organise intensive courses for translation students who had had little or no contact with AVT. The importance given to the less widely-spoken languages is especially relevant in the case of AVT, since countries where they are spoken, having relatively small numbers of speakers, tend to opt for subtitling, whereas languages with larger numbers of speakers seem to favour dubbing.[2] The list of participants included two dubbing countries, Germany and Spain, and two subtitling countries, Belgium and Finland, which saw their ranks increased by the addition of Iceland – University of Iceland – for the second and third years.[3]

This 'balance of power' was well planned and one of the strengths of the IP, giving students the chance to come into contact with types of screen translation they were not accustomed to. It also gave the instructors the opportunity to become more familiar with the teaching of the modes not prevalent in their respective countries. This is, undoubtedly, one of the most positive aspects of such joint projects, allowing students and teachers to become aware of the fact that what is common for them may seem very odd to other people. The reaction to dubbing

---

2. This is, of course, a generalisation. However, there is little doubt that there is an economic factor involved in the decision to dub or subtitle, as dubbing costs about ten times as much as subtitling, and so requires large audiences in order to make it financially worthwhile. Apart from that, there are also political and social reasons: Spain in the early 1940s was a poor country, but Franco's dictatorship made dubbing compulsory (it is much safer to censor films through dubbing); also, the number of illiterate people was still very high in Spain. Once a 'habit' is established (dubbing or subtitling) it is very hard for audiences to change their tastes.

3. The programme coordinator, Kristof Wybraeke (Ghent), was the key figure in the organisation and implementation of the IP. Teachers and AVT professionals from the other countries who participated in the sessions were: Bernard Vandenheede, Anna Vermeulen, and Eric Tack (Department of Translation Studies, Hogeschool Gent, Belgium); Esko Vertanen, teacher and translator at YLE and Marko Hartama, teacher and freelance translator (Department of Translation Studies at Kouvola, University of Helsinki, Finland); Frank Austermühl (Johannes Gutenberg Universität Mainz at Germersheim, Germany); Gauti Kristmansson (Reykjavik Translation Centre, University of Iceland, Iceland). Technicians: Anthony Quintelier (Ghent), Andrés Sánchez-Pallín (Salamanca).

on the part of students from subtitling countries is usually adverse, while those who are used to dubbing feel they do not 'say enough' in their subtitles.

It should be noticed that Finland and Belgium are countries where bilingual or 'double' subtitling is also used. In Belgium, it is frequent to have films subtitled into both Dutch and French, and the same happens in Finland, with subtitles in Finnish and Swedish.

As for the planning of the courses, sessions were to be held on three successive years. A report on the session held and a description of the next one were required before renewal each year. Originally, sessions were to take place in three different countries but, because Ghent had better facilities for subtitling, and also due to travel and lodging expenses, the first two were held in Ghent and the third in Salamanca. The funding provided by the Erasmus Bureau did not allow the purchase of equipment and covered travel and subsistence expenses for teachers and students.

4. Course layout

The sessions were designed as ten-day courses, Monday to Friday, six contact hours a day, with students staying for about thirteen nights. Some teachers stayed all two weeks, if they were participating in different sections, and others went only for one. The original plan called for ten students from each country, but budget considerations kept this down to an average of eight in the case of those who had to travel. When the number of students from other countries was less than ten per group, the host country was allowed to have a higher number of participants, up to the total of fifty. The universities selected their students on the basis of their results and interests. In Salamanca, they had to be fourth-year students taking the AVT option. The IP sessions were held in March in all three years. The working language being English, all classes were taught in this language and the source texts – the scripts to be translated – were all in English too. Students translated into their mother tongues though, in some cases, subtitling and dubbing was done into Italian by some members of the German group.

All three sessions included an introductory lecture on AVT, with reference to subtitling, voice-over and dubbing, but also to other modes of translation – comics, poetry and songs were also used – in order to make them aware that AVT is not the only type of constrained translation. Then there were two-and-a-half or three-day sections on websites, subtitling, voice-over and dubbing. The website part was the first section in the first year and the last in the third, but the other sections kept to the order mentioned above. It seemed best to start off with

subtitling, and to do voice-over before dubbing. That is not, however, the order I follow here, since I deal with subtitling last.

The usual procedure was to have introductory lectures on each of the different modes of AVT, followed by practical seminars. In the case of website localisation, students and some of the teachers were introduced to the creation of web pages using Front Page. Then they were given a text in English, based on a description of the objectives of the IP, and each group had to translate and adapt the text into their language. This was the embryo of what later became the IP's website, which was improved and developed over the following years (http://webs.hogent.be/~bvae240/ipscreen).

5. Voice-over

After the initial lectures on each of the modes, students were given the chance to watch the film, series chapter or documentary that they would be translating. It is, of course, important for the translator to have the overall picture, and obviously to see the images and not just read the script. For voice-over, the different language groups were given separate sections of a documentary script to work on. Sometimes they were given time to start translating in groups in class, but they also had to do part of the translation and research as homework. For the documentary they had to do research on specialised fields and terminology. In the third session, in Salamanca, students worked in the computer lab, where they had the clip of the section they were supposed to translate in their computers, enabling them to watch the documentary (*Neanderthals on Trial*) and to connect to the Internet for information. In short, it gave them the chance to work in a near-professional environment. They worked with a time-coded clip showing the Time Code Reader (TCR, the time elapsed in hours, minutes, seconds and frames) on the screen. The clips were about five minutes long. Once the translation had been finished and they had agreed on a common version, usually with the advice of a teacher who shared the same target language, the following step was to prepare the recording. Groups had to select the 'actors' whose voices would be recorded. A student was given the part of the narrator, who does not appear on screen, and could therefore be read by either a man or a woman, and others were given the parts of the experts who give their opinions. The groups were then sent to different rooms where they had a TV monitor and a VCR with a tape of the section they were supposed to voice-over.

They were expected to speak out their translation as the tape was playing, hearing the original voices. This often made them see that their translations were too long and had to be adapted or reduced in some way. When watching the clips

in the computer room, students had been told to take note of the times where speeches started and ended, and to appoint one or two students to cue in the actors by tapping them on the shoulder. Teachers were also there for help and advice in the translation. Once each group had rehearsed their part sufficiently, they were assigned a time to go to the studio to record the clip. Both in Ghent and in Salamanca the studio was really just a classroom where we had a microphone connected to a sound-mixing console – a small Behringer – that allowed us to record the voices into a VCR with an audio-dubbing function.

A large computer monitor was used to watch the tape, though a normal TV set can be used, and students stood around the mike speaking their parts as they were cued in by their fellows. A few rehearsals were made with the tape running but the microphone off, and then the recording took place. With the equipment described you can stop after every take and, if someone goes wrong, you do not need to re-record what was already acceptable. The system records the new sound onto the tape, on a mono track, without erasing the original, which is on the stereo tracks. When recording, you can choose not to hear the original voices at all, or to hear them softly over the loudspeakers or through earphones. Many voice-over and dubbing actors prefer not to hear the original voice at all when recording, so as not to be influenced by the intonation and pauses of the original language.

Differences in practice among countries came up here too. For instance, in Finland the usual procedure for documentaries is to have the narrator's part voiced over, but to subtitle what is said by the people who are interviewed or give their opinions. In Spain, however, those statements are also voiced over.

Using the audio-dub VCR you can simulate on your tape what you would normally find on Spanish television in that situation. When an interviewee begins to speak, you hear their voice in the original language for about two or three seconds, and then the volume of the soundtrack is lowered and the voice-over comes in, though the original continues to be heard faintly in the background. The original voice is usually heard again at the end of the speech, which means that the translation has to end earlier. Retaining the original voice is said to increase the credibility of the translation. With the basic recording system mentioned, the sound coming from the computer's speakers can be recorded by the microphone and so heard in the background, together with the students' voice-over. In fact, you can have a student raising and lowering the volume coming from the speakers, so that the original voice comes in clearly for the first four or five words, and also for the final words after the translated version has finished. Similarly, the volume can be raised in cases in which there is music but no speech. This all helps to create a 'professional' effect. Students were thrilled to hear their own voices speaking out the parts and the synchronisation was quite acceptable overall. From a didactic point of view, the most important issue is to make students aware of the

difference between translating the script as a normal written text and having to adapt it due to time constraints.

6. Dubbing

For dubbing, we used the same equipment and students worked with the TV comedy *London Suite* (Jay Sandrich 1996). First, they watched the film. Then, there was an introductory lecture on dubbing and the different groups were given different scenes from the film to translate and a copy of the videotape. Students soon realised that what had seemed an acceptable, even 'colloquial' translation on paper often turned out not to 'fit' at all in the time in which the actors spoke the original parts and a lot of discussing and adapting was done in the workshops. Some students were chosen to act the different speaking parts and some others to do the cue in and the 'special effects' such as door closing, phone ringing, blows, etc, the original ones being lost in the dubbed track. This makes the recording sessions livelier, and enables students who do not have speaking parts to participate actively. Once more, the groups rehearsed in separate rooms and then came to the studio, one by one, to record their versions in the different languages. This is somewhat similar to voice-over, but of course harder, since synchronisation must be a lot more precise. Instructors insisted on body synchrony, which is easier than lip synchrony. When someone speaks forcefully and makes a gesture forward, for example, you want to make sure that that part of the text is forcefully said and begins exactly with the movement. Not too much emphasis was placed on lip-sync, but in some obvious cases the instructors did ask the students to use consonants and vowels in the translated text to match the lip movements. This often implies a deviation from the original and students used to written translation usually find it hard to accept. After doing it, they begin to understand why there may be such a big difference in 'meaning' between the words spoken in the original film and those in the dubbed version.

The main objective here is to remind them that in AVT, as in the translation of poetry, it is often much more important to be faithful to the general sense of the text than to the meaning of a particular line due to the media constraints. They have to realise that by being unfaithful to the letter, screen translators can often remain most faithful to the spirit (Whitman 2001). In order to prove this, in one of the sessions I borrowed an example from Mayoral (personal communication). He calls it 'inverse Pygmalion' and it is taken from a film called *Class Act* (Randall Miller 1992), a high-school comedy about two black teenagers whose identities get mixed up. Duncan is an excellent student, who hopes to go to a top university, whereas Blade is a hoodlum who has been sent back to school on probation. At

one point Blade is trying to teach Duncan, who speaks very educated Standard US English, how to talk slangy Black Vernacular English. It is a funny scene, because Duncan takes all the slang words at their literal 'standard' meaning, and so misunderstandings crop up continually.

Following Mayoral's advice, I played the scene first in English and then in Spanish. I then showed students the original dialogue and the translation for the Spanish dubbed version set out in parallel, and they were taken aback by how little the translated text had to do with the original. But what can be done with this type of slang? Some equivalents may be found but the jokes are not the same. In fact, the comparison of the two versions showed that questions in the original dialogue had been dubbed as affirmative statements, and some original affirmatives had become questions in the dubbed version. At one point, Duncan, surprised because Blade has not understood him, asks: 'Are you deaf?' and gets the reply: 'Man, I'm the deafest brother on this block'. The whole joke here is that 'deaf' in that variety of slang means 'good, excellent'.[4]

On that occasion, Duncan tries to find out if Blade really is deaf by turning his head so that he is not able to see his lips and saying out loud: 'I think Blade Brown is the biggest asshole on the planet'. Blade gets up and hits him. The translators found no way to bring this 'deaf' joke into the Spanish version and it is a bit weird when Duncan turns his head to make a statement, as if he were speaking to himself. These situations are very hard to translate, illustrating why AVT is a case of constrained translation: the image counts for a large part of the meaning in a scene like this. Students came to the conclusion that translators had done what they could and suggested some solutions that were in fact better than the one used in the Spanish dubbed version. Most students commented that the slang chosen in Spanish sounded rather fake and old-fashioned, and a debate ensued on the quickly changing nature of slang and its being restricted to very close social groups, which often forces translators to opt for more generally known slang in order to make it accessible to a wider section of the audience.

7. Subtitling

If finding a solution to cases like the one above is difficult in dubbing, it can be even harder in subtitling. Before describing this part of the course, I would like to make an observation with special reference to English language films. In writing subtitles, I believe it is a good idea to act as if people watching them do not

4. Students were able to see how a detailed postproduction script, such as the one provided by Warner Bros., helps translators by explaining such things.

understand the original language at all. This may not be the case in countries like Belgium, Finland or Iceland, where it can be assumed that audiences understand quite a lot of the original, due to efficient English language teaching in school and to the habit of watching subtitled movies. One of the strategies applied when subtitling in these countries is the deletion of some expressions, often short replies of the 'yes/no' kind or exclamations, since it is taken for granted that the audience would understand them. But in countries like Spain this cannot be assumed when working from English. However, if the language of the original is Italian, for example, it can be expected that a Spanish viewer will understand a lot, or at least recognise many words, and extra care needs to be taken with things like the order of conditionals, as it is disconcerting for people to be reading the *if*-clause while they hear the main clause. Considerations of this kind came up during the course, leading to reflection on the linguistic and cultural factors that condition decisions and translation strategies in AVT.

As might be expected, one of the first issues to come up in the lectures and workshops was the fact that not everything can be fit into a subtitle. Reduction techniques were presented when the students found that the translations that first came to their minds simply did not fit in the space and time available. This tended to happen more to students from the dubbing countries whereas those who had grown up reading subtitles seemed to have acquired a capacity for synthesis.

The translation of non-standard language was also discussed. The television series episode used in the third year from *Fat Friends* (Audrey Cooke et al. 2000) contained some traits of Northern English, giving rise to a discussion on what to do with dialectal variations. Of course, you cannot really 'translate' an accent or use a target-language dialect expression in a subtitle. Four-letter words are also problematic because they seem more striking and offensive when written on the screen, and their non-standard nature tends to disrupt the viewer's attention.

The presentation aspects of subtitling were also dealt with and students were given a talk on the different subtitling standards used in the five countries involved, and were also shown a copy of the same video clip as it had been subtitled and shown on TV in the different countries. Before actually watching the clip, students were given a check-sheet to guide their viewing, noting such things as: Are the subtitles centred on the screen, or aligned to the right or left? How are dialogue turns within one subtitle page indicated? How is it indicated that a sentence begun in one subtitle carries over into the following one?

Other aspects dealt with in the classes included the division of two-line subtitles on the basis of semantic and syntactic units and issues such as reading speed. Again, there were differences in standards, since subtitling into Dutch in Flanders is done on the basis of a reading speed of 10 characters per second (cps), whereas in Finland 16 cps is the usual speed even for television. In Iceland and Spain it

hovers around 15 or 16 cps, both for cinema and television. In the case of Spain, this high speed may not be such a good thing since most Spaniards are not used to reading subtitles and thus find it hard to keep pace, with the result that subtitling remains unpopular. For the subtitling sessions, students were given episodes from TV series like *Early Edition* (Ian Abrams et al. 1996–2000) and *Fat Friends*.

As in the case of dubbing and voice-over, the whole episode was shown to students, the fragments of script corresponding to the different clips were given out, and students began to work on their translations before they actually started writing subtitles on their computers. In Ghent, they were divided into groups of sixteen, two to a machine, since there were eight workstations (computers with VCRs and the ScanTitling program). In the first year, instructors also became familiar with TextYle, the subtitling program developed by YLE, the Finnish national public television, for their in-house and freelance translators. For the last year, the University of Salamanca purchased thirty licenses of the subtitling simulator Subtitul@m, developed by the Universitat Autònoma de Barcelona (www.fti.uab.es/subtitulam). The great advantage at the time was that the program works with digital video files and students could do all the subtitling process on one computer. Subtitul@m timecodes the clip automatically, allowing students to do their own spotting. We taught students how to segment their text while they watched the film, and then to spot a number of subtitles before typing in their translation. Students started by spotting about ten or fifteen segments and simply writing a number for each subtitle. They would then check them to see if they were cued in properly and if they had left enough frames between subtitles (three frames was considered the minimum). If the cueing-in was correct, they would then type in the translations. This is slower than what professionals do when the whole process of spotting and translating is in their hands, but didactically it is a good way to start. Students have to concentrate solely on the spotting and on whether the subtitle comes in and out at the right time. Only after that did they move on to the translation and other technical aspects such as whether they have typed too many characters per line or for the duration of the segment.

One of the advantages of Subtitul@m is that you can preview each subtitle individually before adding it to the list, or when you want to see it again. With digitised files there is no need to keep rewinding the videotape. All you do is select the subtitle you want to watch again in the subtitle list, click on 'preview' and the corresponding sequence appears.

Having thirty computers running, with the students sharing two to a machine, we were able to give the fifty of them more hours of subtitling practice than the other students had had in previous sessions. As in previous years, the experience was very exciting; working in pairs when you are starting out is sometimes better than working alone. Teachers were always available to give technical help on the

running of the program and advice on the translations. Most students learned to use Subtitul@m in less than an hour and found the program very user-friendly.

8. General evaluation

In a similar way to what had been done in Ghent, on the last day of the course in Salamanca students and lecturers gathered in the main lecture hall. The subtitle files from Subtitul@m had been mixed with the images on single video files and a selection of subtitled clips done by students was shown to everybody and commented upon. Then the dubbing and voice-over tapes were screened, with more comments following.

The feedback was very enthusiastic and students who participated throughout the three years were quite pleased with the IP, for which they got six ECTS credits. For the teachers, it was a very rewarding project. We learned a lot from each other, exchanging techniques, know-how and technology. Subtitul@m was then quite a novelty; programs for the creation and translation of web pages were also explained; we also got to know TextYle, Win2020 and ScanTitling; we learned how to record voice-over and dubbing in a cheap but didactically effective way. Students learnt that screen translation is carried out in various ways in different places in Europe, and that audiences have different expectations.

This collaboration among institutions of higher education in an Erasmus Intensive Programme proved to be very productive, not least because of the participation of professional audiovisual translators. At the suggestion of Ghent, participating members met in late 2006 to discuss how the experience gained in the IP had affected the teaching of AVT in the different institutions and to explore the possibility of starting a Joint European Masters Programme in AVT. The programme would include modules in subtitling, voice-over and dubbing (including subtitling for the hearing-impaired and audio description), plus a module on localisation of web material related to screen translation. There would also be courses in project management and intercultural communication. Students would study at two of the four institutions involved, possibly after having a previous masters degree. After the preliminary stages, a proposal for course development and implementation will be submitted to the Socrates Programme. In my opinion, inter-university approaches of this kind, which also allow for the interaction between the academic and the professional worlds, are definitely a step forward in the effective teaching of audiovisual translation.

PART 3

AVT for special needs

Training in subtitling for the d/Deaf and the hard-of-hearing

Josélia Neves
Instituto Politécnico de Leiria, Portugal

1. Introduction

As Kelly (2005: 8) reminds us, "translator training is a phenomenon which begins in the mid twentieth century. Until then translators were essentially either language specialists or bilinguals, self-taught in translation, or with some form of apprenticeship or mentoring alongside more experienced colleagues". As far as audiovisual translation (AVT) is concerned, it might be more exact to say that training, within the educational system, only began in the very late twentieth century and that specific emphasis on subtitling for the d/Deaf and the hard-of-hearing (SDH) only arose in the early years of this twenty-first century.[1]

Very much in line with what Gambier (2003: 184) says for the training of screen translators in general, training in SDH should aim at developing all the competences that are considered in the training of screen translators who, by turn, have to master the full range of competences required by any type of translator. Taking this into account, one might say that the further we go down the line, the greater specialisation is required and emphasis will need to be placed on those aspects that make this particular type of AVT different from every other. In a nutshell, what makes SDH 'different' is the fact that its privileged addressees,

1. Díaz Cintas (2001b: 3) offers a list of institutions throughout Europe where, at the time, modules in AVT were being given both at an undergraduate and a postgraduate level. However, he does not mention the teaching of SDH. In fact, not much was known about formal SDH training at university level until very recently. There is one case where such training is mentioned: James et al. (1996) account for the teaching of SDH at Lampeter University in Wales in a partnership with Channel 4 Wales.

the Deaf,[2] have no or limited access to sound and, in some cases, to the subtitles themselves for their poor reading skills.

This said, if subtitlers working on SDH want to produce a truly useful accessibility service they need to have a profound knowledge of the profile and the needs of their specific addressees and audiences (the d/Deaf and the hard-of-hearing); a good knowledge of filmic composition, particularly in respect to the place and meaning of sound (in all its forms) in the compositional whole; a clear understanding of redundancy, relevance, adequacy, cohesion and coherence, so as to guarantee truly meaningful reading material; and the ability to draw both upon sense and sensibility when difficult choices need to be made.

If we are to get trainees in SDH to gain awareness, acquire knowledge and develop skills and competences within the classroom context,[3] this will be best achieved through carefully laid-out syllabuses and well devised exercises that will allow for a great many practical activities, both inside and outside the classroom environment. This can be best attained by setting up a learning environment that stands upon an "open structure", as proposed by Gentzler (2003: 13), where "theory, descriptive research, practice, and training productively interact with each other". The creation of such circumstances at the Instituto Politécnico de Leiria (IPL), in Portugal, has allowed for a better understanding of what the training of SDH specialists encompasses, making it clear that proficiency only comes with time and practice and no initial education/training is enough to make a fully-fledged SDH professional. Such initial training should thus be addressed as a privileged moment, even if restricted in duration, to raise awareness and develop skills and competences that will be put to use through actual usage. This, in itself, will be 'the' real training, extending throughout life, particularly because no

2. The term 'Deaf', with a capital 'D', is used to make reference to people who belong to the Deaf community and who use sign language as their mother language in opposition to small 'd' deaf which refers to people who have acquired deafness but use the oral language and relate to the hearing society as their own. Hard-of-hearing people will also be included in the hearing society; they will have some degree of residual hearing and will relate to sound as hearing people do, even if they may perceive sound to a lesser extent.

3. There seems to be no consensus as to what is taken to be the difference between translator 'education' and translator 'training'. For the purpose of this paper, I take people studying SDH at an undergraduate level to be 'students' and people working towards a professional profile to be 'trainees'. Such trainees might be taking part in an internship/training course in a company; training as part of their access to a position within a company; or taking a practical training course at an educational institution (university, college, school). Most of the strategies proposed are specifically directed towards a classroom environment, but might be equally valid for professional training within other contexts.

translation commission is the same as the previous one, a fact that is equally valid when we are dealing with AVT in general, and with SDH in particular.

2. Getting to know the agents involved in SDH

It is often advocated that translators work into their mother language in the belief that, in so doing, they will be producing texts that are relevant and adequate to their envisaged addressees who, in general, belong to the same linguistic community as the translators themselves. This means that by being in touch with the social and linguistic environment of the target language they will be in possession of the norms of actual language usage and will be better equipped when producing texts in that particular language. By being part of a linguistic community and by using its language regularly to do things, these translators should be able to find better translational solutions to fulfil the needs and expectations of those who depend on their work in order to gain access to a text that is otherwise inaccessible for a number of different reasons. In short, in these circumstances, the closer translators are to the reality of their addressees, the more efficient their work is likely to be, for they will be producing work for receivers in a context that is well known to them.

In fact, as far as SDH is concerned, we are dealing with 3 different groups of people: the Deaf, the deaf and the hard-of-hearing (see Note 2). If we are to take this belief *au pied de la lettre*, and if we take into account that, in practice, it is the Deaf audience that SDH seems to be primarily directed to, SDH subtitlers should belong to the social system of their addressees, thus working into a shared language. This happens to be almost impossible since many addressees of SDH are Deaf viewers who belong to the Deaf community, thus having a form of sign language as their mother tongue. This ideal situation of sharing common ground is perhaps what happens in the case of sign language interpreters who are quite often bi-lingual and bi-cultural, mediating between the hearing and the Deaf communities. This, however, is not usually the case for subtitlers working on SDH, who may be producing subtitles in what is their native language and the native language of the speakers in the programme, but are not in the mother tongue of the Deaf readers to whom they are directed. Deaf viewers, who use sign language as their natural language, will read subtitles in what is their second language. Additional effort will be demanded of such viewers for they will be cut off from many of the acoustic cues, such as speech onset, voice quality, tone and rhythm, which conduct hearers in their reading of subtitles.

It is clear from the start that translators working on SDH are in the unusual situation of producing texts for people who may differ from themselves in their

physiological, social and communicative make-up, thus subverting many of the pre-conceived notions that preside over the work of translators in general.

This circumstance is one of the most important aspects that sets SDH apart from all other forms of translation and should be taken into account by those devising training programmes for future SDH professionals. Trainees must be made perfectly aware of this circumstance at a very early stage, so that they may put some effort into knowing their addressees' profile and understanding the needs of their particular audiences.

One way of getting to know the d/Deaf addressees' profiles is often by reading the vast bibliography that is available on deafness and related issues, which range from the physiology of hearing and the physical, psychological and social implications of deafness to the educational and linguistic conditions that d/Deaf people are subjected to.

Getting to know real audiences' profiles, however, cannot be fully achieved through reading alone. Audiences are people, rather than concepts, who can only be known through direct contact and interaction. Trainees working on SDH should be encouraged to interact with d/Deaf people so as to get inside knowledge of their characteristics and special needs. Bringing d/Deaf guests into the classroom to speak about themselves is a feasible even if unnatural way to go about making deafness better known to SDH trainees. It seems better, however, to take the trainees to interact with the Deaf community by inviting them to local Deaf associations and/or clubs, where they might get the 'feel' of that particular group. Gaining entrance into such a group can prove to be a valuable learning opportunity and finding ways to interact with the people will highlight the important issue of communication differences. This sort of interaction brings about a number of problems which can only be overcome at a personal level. Trainees may feel the need to learn sign language or to get involved with the group, so that reasons for interaction may come into being. And the best way to find 'reasons for interaction' is to develop common projects between trainees and the d/Deaf. Small projects such as helping out in the organisation of an event, or the subtitling of institutional material may be sufficient to get trainees and d/Deaf people involved in productive interaction, thus revealing themselves to each other in what should then lead to mutual understanding. By doing so, subtitlers will be able to achieve their final aim which is to produce a text that is relevant to its users, doing justice to Chesterman's words (Chesterman and Wagner 2002: 43) in that "the reader's situational context and cognitive experience, are factors that impinge upon the choices of the speaker/writer/translator, unless you know something about these expectations, etc., you cannot formulate your message in an optimally relevant way".

This sort of interaction has proved to be of great importance in the training of SDH within the undergraduate translation degree at the IPL. Trainees have been offered the opportunity to take part in projects, which have involved them, the Deaf and blind communities and other entities in the production of real products.[4] All projects have been fully evaluated and reported by all the agents involved and have proved that such exercises are of great value in the training of future professionals for the multiple learning opportunities that cover all the components of each particular translation *skopos*.

Having to make things work within an extended team is always a challenge that requires organisation, negotiation and self-control. Quite often translators are said to be solitary workers who lack interpersonal skills and their task is frequently addressed as being restricted to the transfer of a given message into another language, as an object-centred task. It is clear that AVT in general calls for a lot of multi-tasking and if trainees are given the opportunity, at an early stage, to try out the adventure of working with others towards a common goal, they will benefit as professionals for they will be better equipped to contradict the above mentioned tendency to fly solo. They will learn about the others involved in the process and make themselves and their work known to those very same partners.

As Mayoral puts it in response to Pym's questions on translator training (Pym et al. 2003: 5): "students must be trained for teamwork, sharing translation tasks not only with other translators but also with professionals in other fields, (actors, producers, multimedia technicians, editors, etc.)". In the case of SDH, this dialogue is particularly important because quality standards may be substantially improved if all of the agents involved in the process have a better understanding of the pressures each of them is subjected to. This can only lead to a better understanding of all that is involved in the process and to the development of respect for each other's activity.

---

4. In 2003–2004 a group of 10 students worked on the subtitling project *Mulheres Apaixonadas* (Neves 2005), providing SDH for 50 episodes of a Brazilian *telenovela* to be shown by SIC, a Portuguese national commercial television broadcaster; in 2004–2005, 6 students worked on subtitling live the Draw for the European Deaf Football Championship that took place in Leiria in 2007; in 2005–2006, 40 students worked on a big project, *Fátima Acessível*, which aimed at providing audio description for the blind and subtitling for the Deaf in two pilgrimages to the Fátima Shrine, Leiria; in 2006–2007, 24 students subtitled 60 clips on accessibility projects within the Digital Inclusion Programme, promoted by the *Agência para a Sociedade do Conhecimento*, a Portuguese governmental agency (subtitled video available at www.acesso.umic.pt/conferencia_id/programa.htm).

3. The study of the process and the study of the product

Although the approach outlined above places special emphasis on the 'process' of subtitling, this does not mean that less attention should be given to the study of the 'product', which might best be seen as a number of possible 'products'.

In the first place I take the 'product' to be actual subtitles, i.e. the 'end product'. It is essential to have newcomers analyse common practices within different contexts so that they become aware of the norms in use. Such norms will necessarily differ according to the media (cinema, television, DVD, DVB), the type (pre-recorded or live; interlingual or intralingual), and the genre (programme type or film genre), among others. Such an analysis, which is descriptive in nature and requires guidance at first and critical maturity on behalf of those who conduct it, will offer trainees conceptual tools which will be useful when they are to work on their own subtitles.

It is clear from the start that subtitles are not the only product worth being studied and that, like all the other 'product(s)' found within the AVT context, they are multifarious, and complex in their making. They are always multi-medial and have a number of layers that come together in the construction of meaning, thus opening up to equally multiple analyses. These analyses can be oriented towards each of the different parts or towards the effect of the sum of various parts or of the whole. In this respect, I shall analyse other 'product(s)' which play an important part in the making of what here was taken to be the 'final product'.

One 'product' that needs to be analysed at length, when studying AVT in general and SDH in particular, is the original text. Given the highly stimulating context in which modern society lives, most people are now reasonably literate as far as audiovisual material is concerned. Even though most viewers take a passive role when watching television, for instance, they have acquired the basic skills needed to make sense of most of what they are offered in mainstream contexts. They have come to understand most of the cinematic codes used in particular genres and to automatically adjust their viewing attitude in terms of their expectations towards each specific case. Much of this knowledge is acquired through long-term exposure to particular audiovisual texts and people tend to be more articulate when exposed to the genres, subjects and styles that they best relate to.

Further to this almost natural competence which most people share, audiovisual translators also need to have a deep understanding of the making of their text and each and all of its components in order to carry out their task successfully. They need to be able to decipher the motivated meanings of the different elements and the way they come together in the construction of yet other meanings. Learning how to read audiovisual text for a reason other than personal pleasure may mean having to scrutinise the compositional whole from different viewpoints so

as to become fully aware of the effect that each code individually and in co-existence with the other codes may produce.

The acquisition of this selective and oriented competence calls for systematic exercises that may bring to the fore each of the aspects to be taken into account, e.g. image (lighting, camera movement, montage), character make-up, sound (noise, music), and speech. In the case of SDH, and because such subtitles are all about conveying visually the messages that cannot be perceived by d/Deaf viewers, special emphasis needs to be given to the analysis of sound. In addition to all the skills that subtitlers in general need to master, those working on SDH need to be highly sensitive to sound and learn to understand its role(s) in the audiovisual text so as to decide which of such elements need to be conveyed when subtitling.

To sum up, the study of different 'product(s)' is an important element in the whole SDH learning/training process. Trainees should address the audiovisual text from a number of viewpoints and see it as a finished product (when analysing somebody else's or their own finished work) or as a product in constant construction (when looking at any process of producing subtitles).

4. Understanding the meaning of sound within the audiovisual text

Chaume (2002: 3) was most certainly not thinking about SDH when he wrote:

> the training of translators in this sector and the discovery of translation strategies and rhetorical mechanisms unique to the construction of audiovisual texts is only possible from an analysis of audiovisual texts that looks at their peculiarity: Meaning constructed from the conjunction of images and words.

Had he been thinking about the specificities of this particular kind of AVT, the last sentence would most probably have read: "Meaning constructed from the conjunction of images and *sound*". In my view, SDH is all about sound, or to be more specific, SDH is all about making sound visible. And sound, in audiovisual texts, is a complex structure encompassing sound effects, music and speech, each of which opening up to a number of different issues.

The task of making sound visible is difficult and can only be successfully achieved if subtitlers are 'sound literate' and have mastered basic techniques in the decoding and interpretation of acoustic signs and in the recoding of such signs into visual (verbal and/or iconic) codes. This means that, in this respect, trainees in SDH will benefit from intensive training in a number of specific tasks: hearing and listening to sound; interpreting sound; understanding its narrative value; determining its relevance; and conveying it visually.

People in general have a tendency to discount sound and to take the sense of hearing for granted. Our society is constantly submerged in sound and noise, and listening is an art that needs to be cultivated. Chion (1994) lays out the perception of sound in a graded scale stretching from simple hearing, which is said to be a purely mechanical/physiological mechanism; to listening, which implies effort and direction; to identifying, which calls upon previous contact with the sound; to understanding, which implies the attribution of meaning to the sounds heard. Each form implies the previous ones and understanding being the last one is also the most complex form of all. Learning to listen is in itself a difficult task and trainees need to be taught to carry out what Rodríguez (2001: 200–201) calls *escucha analítica* [analytical listening], i.e. the ability to listen with pre-established aims in mind, so as to collect particular information from the sound elements to be heard. According to this author (ibid.: 201), the ability to carry out analytical listening and to make the most of the information obtained, greatly depends on what is known about the acoustic forms. This knowledge can be developed through exercises aimed at making trainees aware of the absence or presence of sound and listen to it so as to identify its source, the direction it is coming from, its interaction with the image, its narrative value, and its cultural and emotional charge. The more trainees are exposed to situations of analytical listening and the more they drill transcoding and re-verbalisation techniques, the easier it will become for them to produce effective SDH.

Traditional SDH has been mostly concerned with transcribing speech (in many cases as closely to the original as possible), identifying speakers through colour coding or subtitle displacement, and offering objective information about sound effects, such as a phone that rings or screeching tyres. Here and there attempts have been made at offering information about music and/or paralinguistic cues, even if at a much smaller scale. In my opinion, the reason why SDH has kept to what I consider to be a poor account of its full potential might be found in the fact that most subtitlers have not been made aware of the complexity and narrative importance of sound in audiovisual texts, might have not been taught to hear and listen, or might have not been able to develop efficient re-verbalisation techniques. Once translators become aware of the way sounds convey emotional, narrative and metatextual information it will be easier for them to identify the function of each sound effect and to make choices on the best way to transmit them. They will be able to decipher the sounds that are most relevant in each particular passage; to decide when and if there is a need to identify the source or direction of particular sounds which might lack visual clues; and to be sensitive to nuances that might establish tempo or mood. In short, they will have acquired techniques that will allow them to filter sound through the eyes of the deaf ear.

This means that subtitlers working on SDH will be doing what Chesterman (Chesterman and Wagner 2002: 10) proposes for all translators:

> what the translator has to do in order to communicate successfully is to arrive at the intended interpretation of the original, and then determine in what respects the translation should "interpretively resemble" the original in order to be consistent with the principle of relevance for the target audience with its particular cognitive environment.

What he posits for translators in general might be brought down to three main concepts in the case of SDH: relevance, redundancy, and adequacy. Subtitlers need to ask themselves which sound elements are most relevant for the construction of meaning in the original text. They should question whether particular acoustic signs could have been conveyed through visual codes as well, thus merely accessorising core messages, or whether they have distinct narrative value. Finally, they will be required to find ways to convey the relevant acoustic messages though visual codes that are accessible to d/Deaf and hard-of-hearing viewers.

When deciding upon adequacy, it is easy to give up even before trying to find an optimal solution, for it is clear that the intended audience is made up of different profiles and what may be adequate for one viewer may well be quite inadequate for another. As Shulman and Decker (1979: 560) put it: "because each program is captioned at a single level, it is necessarily directed to the "average" viewer's reading ability. Superior readers may be frustrated by the simplicity of the captions and poor readers by their difficulty".

5. Teaching/Learning approach

With the above in mind, it is my belief that we can train subtitlers within the educational system both at undergraduate level and through specific postgraduate training programmes. I see a number of important advantages in providing special training within the university context. In practice, it means that people are given the time and the conditions to think about their work, to acquire basic skills in a reflexive manner and to test and try innovative solutions, thus creating strategies and routines that will prove useful when facing the stressful circumstances of professional subtitling. In addition, within the educational system, their learning experience will be shared with others in the same circumstances and when carefully conducted, trainees will be given the opportunity to acquire competences and to develop those social and interpersonal skills that "translators often lack" (Gentzler 2003: 23).

When discussing the course in screen translation offered at Lampeter University, James et al. (1996: 181) list the technical and linguistic skills to be developed in future subtitlers. The former focus on timecodes, synchronisation, positioning, colour and breaks between subtitles. The later, in the realm of linguistic competence, are listed as portrayal, language quality, grammar, spelling and punctuation. Díaz Cintas (2001b: 3), on the other hand, numbers the aspects that ought to be taken into account when teaching a module on subtitling (in general) as being "theory and practice, professional and linguistic dimensions, equipment needs and internet resources among others". I completely agree with the above mentioned authors in that mastering such skills is crucial to all subtitlers, including obviously subtitlers working on SDH. However, I feel that in both cases only a small part of what students really need to learn is actually stated.

As far as SDH is concerned, I consider that by the end of their training, people should have learnt a great deal about (1) themselves as intermediaries; (2) their clients as service providers; (3) their addressees as special audiences with specific needs; (4) their source text as a multimodal, multilayered construct; (5) the role and narrative value of sound in all its forms – speech (verbal and nonverbal components), sound effects and music –; (6) the means available or considered most adequate for visually conveying the relevant acoustic information; (7) the most adequate way to convey such information in view of the genre, media and intended audience; (8) the linguistic skills required for translation and/or adaptation; (9) the technical means involved (e.g. subtitling equipment); (10) coping with difficulty and stress; and (11) working within a team. This may seem like a whole lot to be learned in what is usually a very short period of time. Tveit (2004: 41) writes that:

> learning to subtitle takes time. Some claim that it takes at least 3-4 years to become a fully-fledged subtitler. […] I know that it is possible to develop the necessary skills to produce professional subtitlers in a considerably shorter period of time. But extensive practice is required in order for the subtitler to develop in terms of speed and consistency.

Even though I fully agree with this quote, experience has shown that in six months of intensive work one can develop the fundamental competences which characterise the best of professionals in the field. I believe that in making trainees agents in their own training they will come to know *why* things are done in a particular way so that, when performing an action, the subtitler "will (potentially) be able to explain *why* he acts as he does although he could have acted otherwise" (Vermeer 2000 [1989]: 223).

This can be achieved through a mixed approach that takes trainees through a variety of learning experiences, covering activities such as attending lectures and conferences, drilling particular skills (reduction and expansion), analysing materials (in a descriptive approach), and carrying out full projects that might be limited to the school context or have real practical application.

In all I have said, I share Kiraly's (2000) social constructivist learner centred approach to translator training and believe that learning takes place best when learners feel that they are in control of their own learning process. Further to this, and given the nature and social implications of this particular type of translation, SDH lends itself to the development of activities that can be simultaneously staged as a training exercise and as a service to a group of people. Why work on a clip for purely academic purposes when students can work on something that might serve for that same purpose but also be of real use to some local group such as a Deaf association or a school for special education? Through the development of various practical action research projects with SDH trainees I have learned that, when well planned, such activities can have great generative power. They can prove beneficial to all the partners involved (Neves 2005), helping trainees to fully understand their *skopos*, helping the community to be better understood, giving the translators a visibility that they seldom get, and gaining greater appreciation and understanding on behalf of all those they work for and with.

6. Suggestions for exercises and activities

Looking back on the way I have oriented my trainees in their learning of SDH, I find that they have been conducted through a number of learning experiences that fall into four main categories: (1) the reading of relevant materials, (2) the analysis of actual practices, (3) the acquisition of certain skills and the drilling of particular processes through specific exercises and (4) the development of complete projects. Even though the project comes last in this list it has often been the catalyst of all the other activities for it has proved to make all the other activities meaningful and therefore less boring or difficult.

6.1 Reading relevant materials

It may be true that there are not many academic publications on SDH available, but it is relatively easy to find material on related topics which are also fundamental

reading for subtitlers.[5] These may range from works on hearing and deafness or on the Deaf, to books on the audiovisual text(s), to material on AVT in general.

In contrast to the lack of specialised publications on SDH, there is a substantial number of in-house style books and guidelines. They are used within professional contexts and may be difficult to get, for they are often kept confidential for commercial reasons. When made available, such guidelines are valuable tools for trainees because they usually come close to 'codes of good practice' and can provide some standardisation criteria.

This lack of written materials on SDH is soon to be a situation of the past. The growing interest in the study of SDH has led to its introduction as a topic for research at postgraduate level in many universities throughout the world, and a number of people are now writing about their findings (Bowers 1998; de Groot 2001; Pérez 2003; Neves 2005; Kalanzi 2005; Jiménez Hurtado 2007; Díaz Cintas et al. 2007).

As a result of the many papers presented at recent conferences, some of which were primarily dedicated to accessibility as is the case of *Media for All* (Barcelona, June 2005 and Leiria, November 2007), various publications are now in the pipeline, bringing together a significant number of interesting articles which will soon be made available to all those studying the issue.

Getting students to read widely and to discuss their findings and conclusions with each other is a useful means to get them thinking about specific issues and if such discussions are brought about within problem solving situations, they will become all the more fruitful for they will be directed towards real interests and will prove useful for particular purposes.

6.2 Analysing actual practices

As mentioned before, reading about the way things are done may and should be complemented by the analysis of actual subtitled programmes. Important learning opportunities are found in describing and analysing common practice. By seeing how things are normally done and by trying to understand why particular solutions are used, newcomers can learn many of the tricks of the trade for much of our learning is done through imitation. In order to be encompassing, this sort

5. De Linde and Kay's (1999) monograph is, to date, one of the best known academic references on SDH. Other works, such as Baker et al. (1994), are also valuable reading material for subtitlers-to-be, but difficult to come by because they have not been distributed within commercial circuits.

of exercise needs to be carried out through the analysis of a vast and varied sampling of subtitled material.

The analysis may be restricted to specific aspects of one particular piece, or it may be done by contrasting various examples which take different approaches to similar issues. The study may also be done by comparing actual practice with what is set forward in the guidelines. Another approach might be one where particular issues raised by actual practice may be addressed in the light of relevant theoretical premises. This is often more fruitful in situations where trainees have already acquired sufficient knowledge to allow them to process problems in a theoretical manner. Whichever the approach taken, the product may be addressed as a whole or special focus may be placed on particular aspects, directing trainees' attention to details such as character identification, depiction of sound, interpretation of music, or linguistic matters such as translation or adaptation strategies.

Regardless of the focus, the analysis of actual subtitled programmes proves most useful in developing critical maturity in trainees and should be done in such a way as to stimulate tolerance and a constructive attitude towards others, which will be of great use when, in the professional context, subtitlers are asked to proofread or simulate other subtitlers' work.

Learning how to analyse and evaluate other people's work will also be useful when revising one's own work. Gaining distance from our own production is often difficult and if trainees are given the tools to carry out objective analyses, it will become easier for them to look at their own work with professional detachment. The ability to analyse other people's work can also be further encouraged by having trainees revising and commenting on their colleagues' work, constructively contributing towards a better job by offering suggestions and alternative solutions. This exercise will also promote trust and cooperation, valuable tools when carrying out teamwork, a situation that is much valued in the professional world where SDH demands responsible and cooperative teamwork.

6.3 Developing specific skills and drilling particular processes

Besides having to develop all those competences that are implied in other AVT contexts, SDH subtitlers also require particular skills that might be less necessary to other AVT translators. Students need to acquire all those previously mentioned skills, such as reading audiovisual texts, understanding sound, and developing techniques like rephrasing or reducing text. The acquisition of some of these techniques may require actual 'work-outs' and drilling and it may prove useful to create exercises which specifically drill certain routines.

Let us consider 'understanding sound', one of the most important aspects in the production of SDH. Exercises to raise awareness towards the importance of sound may include watching clips without sound, or listening to excerpts without watching the images. The first exercise will help trainees become aware of what it may mean to be deaf, the second may help them understand that sound in audiovisual texts has a life of its own.

Listening to the soundtrack without watching the images may also bring to the fore sounds which go unheard when integrated with the image. This is particularly the case with natural or synchronous sound where there is a direct correlation between cause (image) / effect (sound) and not much attention is given to the sound because the cause seems to be more relevant. Listening without image is also a good exercise to develop the ability to pick up paralinguistic features. Getting students to decipher how people may be feeling when saying things, without relating to nonverbal information that might be made available through facial expression or kinesic features, is useful when those very same features are only made present through speech and therefore need to be relayed to the d/Deaf, who cannot hear nuances such as the tempo, rhythm or pitch of speech, for instance.

Other exercises may be conducted to help trainees become aware of motivated sound effects: all those effects that were introduced in post-production to produce a pre-determined impact on the listener. Very seldom do viewers realise how much sound is tampered with in order to produce particular effects. By stimulating selective listening, subtitlers will become better equipped to interpret sound and to determine how relevant certain sounds are to the narrative's economy.

Still within the realm of learning how to 'listen', trainees will benefit from some 'musical education'. Music plays such an important role in audiovisual texts that it justifies all the attention it can get. Listening to musical scores, with and without image; talking to musicians about their works; and learning about the artistic, historical and social implications of certain musical constructs helps develop musical literacy which will prove extremely useful when producing SDH. By learning the narrative value of music as a linking device, a punctuation device, and a means for extra-diegetic referencing, or by understanding the contribution of musical scores in the establishment of mood and atmosphere, trainees will be made aware of which musical elements deserve to be subtitled.

Developing sound awareness is a complex process which deserves a study in its own right. There is much to be learned on the importance of sound in the audiovisual construct and the more effort is put into making sound more transparent to subtitlers the better equipped they will be to create solutions that make sound visible to those who cannot hear it naturally.

Another exercise that has proved to be highly productive in the context of training in SDH is the creation of open debates about filmic composition in general

and about sound in particular. By talking about their personal sensations when viewing/listening to certain pieces, students develop interpretation and verbalisation techniques. In order to speak about things one has to understand them and to take a stand towards them. It also requires having the lexis to speak about them. Such competence is further stimulated when the conversation is conducted by or shared with specialists who can air problems, offer solutions, or explain the makings of certain details. Sessions with sound artists, for instance, or with directors have proved to be most enriching for future subtitlers. Setting up such sessions might not always be easy, but by getting involved in events such as local film festivals, trainees may acquire the feel and the jargon of the trade and gain insights that only come through contact with the world of film making itself.

Another area that needs to be highly stimulated is that of writing. Writing good subtitles requires advanced writing skills that can only be acquired through regular practice. Simple exercises such as proofreading for the correction of typos or punctuation, or for sentence splitting; more complex situations such as text reduction through omission (most necessary in intralingual SDH) or through rephrasing (more adequate in interlingual SDH);[6] or exercises involving changing the register are most important since they help subtitlers become versatile and able to respond automatically when particular patterns are encountered.

Much more needs to be learned about rephrasing techniques in SDH. Special care in sentence formulation, such as pushing difficult words to the end of the phrase, or in substituting complex or imbedded phrases into distinct short direct sentences may increase reading speed and may make reading far more agreeable, particularly to poorer readers. A painstaking and long process is needed to make trainees competent at making changes that leave sentences looking natural, while guaranteeing the three types of equivalence proposed by Brondeel (1994: 28) – informative, semantic and communicative. Getting students to question their rephrasing strategies in the light of the questions "has all the information been transferred to the TL?", "has the meaning been transferred correctly?" and "does the subtitle also transfer the communicative dynamics as reflected in the prosody of the SL utterance?" (ibid.) helps them to naturally seek ideal solutions when writing their subtitles.

---

6. SDH is often thought to be exclusively intralingual. This belief should however be revisited. Open interlingual subtitles – used in subtitling countries such as Portugal, the Netherlands or Belgium, for instance – are quite insufficient for d/Deaf and hard-of-hearing audiences because they only carry the translation of speech and miss out on important information such as relevant sound effects, music and the identification of speakers. Interlingual SDH opens up a number of issues that deserve further analyses.

As far as linguistic issues are concerned, trainees will benefit from any exercise that might stimulate their ability to paraphrase, to rewrite using reduction and expansion techniques, to find synonyms, and to achieve clear writing. They must be reminded that their subtitles may be used by their d/Deaf viewers for educational purposes, for even if unknowingly, every time people read subtitles they will be improving their reading skills. If they feel successful in the endeavour they will be stimulated to continue trying and will thus be gaining proficiency in an area which is extremely important to them.

Specific language exercises may be drawn up to help trainees gain a greater awareness of their task when providing SDH as well as master skills that might be purely mechanical or that may need dexterity or quick reflexes. This is the case when training for live subtitling.

Another area deserving special training regards the use of subtitling software. Learning the mechanics of operating subtitling equipment or software means long hours of trial and error. Cueing subtitles correctly may also mean doing and doing again. Changing colours, fonts, subtitle position, dividing or merging subtitles, adjusting reading and subtitle exposure time, naming and organizing files are all techniques that need to be acquired while using the equipment. Modern subtitling suites are becoming extremely powerful and versatile, and using them to their full potential requires time and training.

Even though prices have been coming down in recent years and special reduced price licences can be obtained for academic purposes, it is often the case that universities do not have professional equipment for trainees to work on. Working on subtitling equipment is fundamental for only then do new subtitlers become fully aware of the reason why certain strategies need to be followed. It is true that the equipment that students use in their training may be different from the one that they find in the professional context. This is not a major problem because what is important is to understand the mechanics of operating any subtitling equipment. Learning particular shortcuts or finding the right keys to do the job is an easy task once subtitlers know what each function is meant for. The excuse that universities cannot afford to buy professional equipment or that it is not relevant to buy equipment that rapidly becomes obsolete is not acceptable.

6.4 Working on (real) projects

I totally agree with Díaz Cintas (2003b: 201) in that "[s]tudents must be able to work in groups and under pressure, with very stringent deadlines; and they must have an insight into the inner workings of the professional world, not only

view it from inside the academic cocoon", and this can be best achieved through project work.

Developing projects is a stimulating educational strategy that requires a great deal of organisational competence on the part of the promoter but which brings about great advantages to all those involved. Projects that bring together trainees, teachers/researchers, professionals, providers and recipients in view of a common goal strengthen ties and stimulate social and organisational dynamics. The need to work as a team where tasks and responsibilities are shared and where achievement depends on each of its elements makes people take their part seriously and stimulates them to do all they can to make things happen.

As previously mentioned, project work in the field of SDH is a unique opportunity for subtitlers to interact with the d/Deaf and to test solutions and receive feedback to stimulate action. It also allows trainees to get a taste of the makings of professional subtitling while still enjoying the comfort of working among peers and under the supervision of their teachers and mentors. When the aim is real and has social implications, as is usually the case with SDH projects, emotional involvement becomes a stimulant and a justification for carrying out less enjoyable tasks, which become light when given a purpose.

It needs to be clarified that project work in itself may not be enough to educate/train future SDH professionals, but when combined with other strategies it is a most powerful tool that offers more than may be imagined.

7. Final remarks

I would like to believe that I have made a case for the training of SDH at university level. In fact, a closer look at translation courses throughout Europe shows that SDH has now been included in AVT programmes, both at undergraduate and postgraduate levels (see Appendix). This number will certainly grow in the years to come for accessibility issues are gaining greater academic interest and recognition among Translation Studies scholars. Bringing these subjects into the classroom in a structured syllabus will contribute towards the development of new competences and new professional opportunities and will also stimulate social responsibility towards people with disabilities.

To conclude, a note might yet be added about the teachers or trainers. Who might they be? Here again, there is no unique answer. Given the diversity of activities proposed above, it might make more sense to talk of a number of different teachers. Even though there will be a convener in charge of the SDH module or course, anybody from an academic or researcher, to a professional, a technician, a

specialist, a d/Deaf viewer or the trainees themselves will be sharing the responsibility of teaching/training in what should always be looked upon as a dialogic process. If the teaching and learning process is seen as an interactive, circular activity, all those involved will be constantly exchanging roles by teaching and learning in the process. The main teacher will at best take the role of the facilitator, organiser and mediator, staging each learning opportunity to make the most of each experience. If the programme is conducted under the maxim of 'sense and sensibility', the study/training in SDH will be an overall exciting and enriching experience. Future professionals will be perfectly aware of the importance of their work and will do all they can to provide the best of services to people whom they have learnt to understand and respect.

Appendix

Some institutions in which SDH is formally taught are:

Undergraduate level:

Instituto Politécnico de Leiria (PT)
www.ipleiria.pt
Roehampton University, London (UK)
www.roehampton.ac.uk/programmedetails/modules.asp?path=ug|translation|index.xml
University of Wales, Lampeter (UK)
www.lamp.ac.uk/media/courses/subtitling.htm

MA level:

Hoger Instituut voor Vertalers en Tolken, Antwerp (BE)
www.hivt.be/emci/doelstellingen.htm
Leeds University (UK)
www.smlc.leeds.ac.uk/cts/cts_content/ma_programmes/masts.asp
Roehampton University, London (UK)
www.roehampton.ac.uk/pg/avt
Surrey University (UK)
www.surrey.ac.uk/lcts/cts/pgprog/mainmonsubauddescription.htm
Università di Bologna (IT)
http://masterst2008.sitlec.unibo.it/info.htm
Universidad de Las Palmas de Gran Canaria (ES)
www.ulpgc.es/index.php?pagina=estudios_postgrado&ver=detalle&codigo=64
Universidad de Vigo (ES)
https://bubela.uvigo.es/bubela/publico/publico.php?funcion=ver_edicion_descripcion&tab=LC&id_edicion=85
Universitat Autònoma de Barcelona (ES)
www.fti.uab.es/audiovisual

Universitat Autònoma de Barcelona (online course) (ES)
www.fti.uab.es/onptav
University of Wales, Lampeter (UK)
www.lamp.ac.uk/screenstudies

PhD level:

Universidade de Coimbra (PT) – taught modules:
www.fl.uc.pt

Various Universities throughout Europe have PhD students working within tutorial frameworks, which make it difficult to offer a complete list of such institutions.

Other:

Experto universitario en Subtitulación para Sordos y Audiodescripción para Ciegos:

Universidad de Granada (ES)
www.ugr.es/~dpto_ti/tablon_files/EXPERTO/Experto_subtitulacion_audiodescripcion.htm

Audio description

The visual made verbal

Joel Snyder
Audio Description Associates, Takoma Park, Maryland, USA

1. Introduction

Let us begin this discussion on audio description with a verbal version of a visual image. Consider the description that follows:

> On a stage: at left, a woman in a flowing gown, her hands clasped in front of her, stands before a kneeling man in a doublet and feathered cap. He croons: "Why dost thy heart turn away from mine?" At right, a man at a microphone speaks: "Basically, the guy with the goofy hat is ticked because this babe has been runnin' around with the dude in the black tights". The caption reads: "Many opera companies now provide interpreters for the culturally impaired".

Does it conjure a vivid image in your mind's eye? You can visit the actual image being described on this volume's accompanying CD-Rom. Go to CD-Rom > Snyder > Cartoon.

2. A brief history of audio description: Its beginnings in the USA

Audio description (AD) was developed in the United States. It was the subject of a Master's Thesis in San Francisco, California in the 1970's by Gregory Frazier, who became the first to develop the concepts behind the act and the art of AD. Earlier still, in 1964, Chet Avery, a blind employee working in the Department of Education, knew of a grants program there for the captioning of films for deaf people. He suggested that descriptions be provided on films for blind people and encouraged blind consumer organisations to apply for financial support to provide AD on films. However, the organisations were at that time more focused on securing employment for blind people than in promoting accessibility to the media.

In 1980, Wayne White, House Manager at Arena Stage in Washington, DC, assembled a group of people to advise the theatre on accessibility issues. Avery was part of the group and spoke with White about description possibilities. Also a part of the group was Margaret Pfanstiehl, a blind woman who led The Metropolitan Washington Ear, a radio reading service catering for the blind. The Ear regularly used its studios to broadcast readings of newspapers and magazines to individuals who were blind or otherwise had little access to print. Already equipped with recording facilities and a crew of volunteer 'voice talents', Pfanstiehl and her husband Cody developed the world's first ongoing audio description programme for the performing arts.

3. The art of audio description

To a great extent, audio description can be considered a kind of literary art form in itself, a type of poetry. It provides a verbal version of the visual whereby the visual is made verbal, aural, and oral. This is normally done using words that are succinct, vivid, and imaginative in order to convey the visual image that is not fully accessible to a segment of the population (i.e. the blind and the partially sighted) and may not be fully realised by the rest of us, who can see but may not observe.

Using relatively unsophisticated technology, AD can enhance arts experiences for all people visiting exhibits in museums, theatregoers, and folks watching television at home or seeing films in a theatre. It can also help improve children's literacy skills. AD can be useful for anyone who wants to truly notice and appreciate a more full perspective on any visual event but it is especially helpful as an access tool for people who are blind or have low vision, and it can be found these days not only at arts events but also at weddings, parades, rodeos, circuses, sports events, and even funerals.

It might be easiest to see what audio description is all about by listening to an excerpt from the Iranian feature film *The Color of Paradise* (Majid Majidi 1999), first as it was screened in movie theatres with no description but as someone with no vision might experience it.

Exercise 1 *The Color of Paradise*

To listen to the soundtrack of this scene without any visuals go to: CD-Rom > Snyder > *The Color of Paradise* > Audio only.

In a second stage, listen to the same excerpt but this time as described by the National Captioning Institute's Described Media division by going to: CD-Rom > Snyder > *The Color of Paradise* > AD.

An annotated script of the description for this excerpt, including timecodes, is also included as a pdf document on the accompanying CD-Rom (CD-Rom > Snyder > *The Color of Paradise* > Annotated script), but should be consulted only after experiencing the excerpts first without AD and then with AD. The notes will afford some insight into the reasoning as to why the precise language has been used; the words have been selected to bring certain images to your mind's eye.

A final clip, this time with the original soundtrack, the images and the AD, has also been included (CD-Rom > Snyder > *The Color of Paradise* > AD) in order to allow sighted people to compare the actual description to the visual images in the film. Do the descriptions accurately reflect what can be seen on screen? Are the descriptions objective? Do they create vivid images for the viewer who does not have access to the video?

Bear in mind that the excerpt being used for this exercise comes from the middle of the film and the character of Mohammed, his physical person, would have already been described. However, after listening to the AD but before the actual video is played, it is interesting to ask people if they can glean any particular characteristics about Mohammed simply from the description of his interaction with his environment, the tree, and his surroundings.

Exercise 2 *The Color of Paradise*

As an additional exercise in preparing AD, it can be a good idea to have students watch the video clip without any description (CD-Rom > Snyder > *The Color of Paradise* > Original). They can be asked to view the excerpt several times and develop their own version of an audio description script, taking care to write concisely, objectively, and vividly. It is also important to avoid voicing description whenever dialogue or, in this case, critical sound elements occur in the original soundtrack (Section 5).

4. Venues for audio description

In the United States, wherever a television station is equipped to participate, AD lets all blind television viewers hear what they cannot see. It is accessible via a special audio channel available on stereo televisions. Viewers select the SAP (Secondary Audio Program) channel in order to hear the original soundtrack accompanied by the descriptions, precisely timed to occur only during the silent lapses between dialogue exchanges. Although this is mainly television for blind and low vision people, sighted viewers can also appreciate the descriptions when, for instance, they are in the kitchen washing dishes while the show is on. As confirmed by a landmark survey carried out by Packer and Kirchner (1997: online) for the American Foundation for the Blind: "individuals who are familiar with video description obtain numerous benefits from it".

To a limited degree – in approximately 200 movie theatres in the USA – audio description is available for first-run film screenings. AD can also be found on several hundred VHS videotape titles (http://main.wgbh.org/wgbh/pages/mag/resources/dvs-home-video-catalogue.html) although the VHS format does not allow for the description to be turned off. DVDs are a far more suitable format since they allow for an audio menu and the ability to select description if desired. Unfortunately only about 80 titles currently offer description in the USA.

There are now American federal provisions regarding AD – in particular Section 508 requiring description with government-produced media. A Federal Communications Commission (FCC) rule, established in 2002, created a mandate for compulsory description on broadcast television. It was set aside in a court challenge focused on whether the government agency exceeded its authority in ordering the mandate. But efforts are pending in the USA Congress to direct the FCC to re-establish the mandate, just as captioning for the deaf and the hard-of-hearing has been required for most television broadcasts in the USA for over a decade.

In live performing arts settings, AD is offered free, usually at designated performances. People desiring this service may receive headphones attached to small receivers, about the size of a cigarette pack. Prior to the show, a live or taped version of the programme notes is transmitted through the headphones after which, the trained describer narrates the performance from another part of the theatre via a radio or infra-red transmitter using concise, objective descriptions, all slipped in between portions of dialogue or songs.

In museums, using AD techniques for the description of static images and exhibitions not only enhances accessibility, but it also helps develop more expressive, vivid, and imaginative museum tours. This enables docents to make the museum experience more meaningful for everyone, which is greatly appreciated by all visitors. Recorded AD tours, specifically geared to people with low vision, are increasingly common. Combined with directional information, these recorded tours enable visitors who are blind to use a simple hand-held audio player to tour at least a portion of the museum independently and with new access to the visual elements of exhibitions. Other curators are interested in having certain videos within an exhibit or a particular film described.

5. The skills of the professional audio describer

Having trained describers for many years, I think it might be of interest to learn what it takes to offer AD in ways that will be most useful. In developing AD for television, a video or DVD, the theatre, or a museum, I emphasise four elements, the first of which is all about the skill that Sherlock Holmes honed:

1. *Observation*: Baseball catcher and erstwhile philosopher, Yogi Berra, said it best when stating that one can see a lot just by looking. Effective describers must increase their level of awareness and become active 'see-ers', develop their 'visual literacy' as Schaefer (1995) calls it, notice the visual world with a heightened sense of acuity, and share those images. Keller (1993: online) puts it like it is: "Those who have never suffered impairment of sight or hearing seldom make the fullest use of these blessed faculties. Their eyes and ears take in all sights and sounds hazily, without concentration and with little appreciation".
2. *Editing*: Describers must edit or cull from what they see, selecting what is most valid, what is most important, what is most critical to an understanding and appreciation of a visual image. In addition, choices are made based on an understanding of blindness and low vision – going from the general to the specific, use of colour, inclusion of directional information, and so on. For instance, as you sit in a classroom and look toward the front of the space: what would you focus on in a description of a snapshot of that image? If you had only five words to use, in priority order, what would you list? The chalkboard? A TV monitor? A clear desk? An open door? In considering a scene from a film, you can often be guided by the director or cinematographer who has provided clues: he or she has framed the image to direct the viewer toward certain elements, letting you know what is most important.
3. *Language*: Images must be transferred to words: objective, vivid, specific, imaginatively drawn terms, phrases, and metaphors. Is the Washington Monument 555 feet tall or is it as high as fifty elephants stacked one on top of the other? How many different words can be used to describe someone moving along a sidewalk? Why say 'walk' when you can more vividly describe the action with 'sashay', 'stroll', 'skip', 'stumble' or 'saunter'? But good describers also strive for simplicity and succinctness since on many occasions 'less is more'. In writing to a friend, Blaise Pascal (1657: online) once noted: "I have only made this letter longer because I have not had the time to make it shorter". While a describer must use language which helps people see vividly, and even see beyond what is readily apparent, it is also important to maintain a certain degree of objectivity. In this sense, describers must sum it up with the acronym 'WYSIWYS', i.e. 'What You See Is What You Say'. The best audio describer is sometimes referred to as a 'verbal camera lens', able to objectively recount visual aspects of an exhibition or audiovisual programme. Qualitative judgments get in the way of a good AD, since they constitute a subjective interpretation on the part of the describer and are therefore unnecessary and unwanted. Listeners must be given the opportunity of conjuring their own

interpretations based on a commentary that is as objective as possible. Expressions like 'he is furious' or 'she is upset' ought to be avoided at all costs and replaced by descriptions such as 'he's clenching his fist' or 'she is crying'. The idea is to let the blind audience make their own judgments – perhaps their eyes do not work so well, but their brains and their interpretative skills are intact.

4. *Vocal skills*: Finally, in addition to building a verbal capability, the describer develops the vocal instrument through work with speech and oral interpretation fundamentals. Besides punctuation, we can also make meaning with our voices. One quick exercise I use involves the phrase 'woman without her man is a savage'. If said aloud with a different punctuation and intonation, it can mean literally the opposite: 'Woman: without her, man is a savage'.

Effective describers must learn to 're-see' the world around them, to truly notice what is perceived with the eyes, and then express the pertinent aspects of those images with precise and imaginative language and vocal techniques that render the visual verbal.

While the United States can legitimately be considered the birthplace of audio description, the nations of Europe can just as credibly lay claim to being the principal developers of the technique, particularly within academia. Throughout Europe, AD is considered a form of audiovisual translation – a way to translate information that is perceptible in one sense (visual) to a form that is comparably accessible with another (aural). Accordingly, over the last five to ten years, academic offerings in AD have become a part of translation programs in the UK and Europe, whilst none exist in the United States to date. A sampling of these courses includes:

City University, London, UK
www.city.ac.uk/languages/courses/Audio_Description.html

Hoger Instituut voor Vertalers en Tolken, Antwerp, Belgium
www.hivt.be/home.htm

Roehampton University, London, UK
www.roehampton.ac.uk/pg/avt

University Autònoma de Barcelona, Spain
www.fti.uab.es/pg.audiovisual

University Autònoma de Barcelona – online, Spain
www.fti.uab.es/onptav/angles/index_ang.htm

University of Granada, Spain
www.ugr.es/%7Edpto_ti/tablon_files/EXPERTO/Experto_subtitulacion_audiodescripcion.htm

University Jaume I, Castelló, Spain
www.uji.es
University of Surrey, UK
www.surrey.ac.uk/translation/pgprog/mainmonsubauddescription.htm

6. Audio description and literacy

Not too long ago I conducted a workshop with day care workers and reading teachers on what I think represents a new application for AD. We experimented with using more descriptive language when working with kids and picture books. Some of these books are deficient with respect to the language skills they involve since they rely mostly on the pictures to tell the story. However, the teacher trained in AD techniques would never simply hold up a picture of a red ball and read the text: 'See the ball'. He or she might add: 'The ball is red, just like a fire engine. I think that ball is as large as one of you! It's as round as the sun, a bright red circle or sphere'.

The teacher has introduced new vocabulary, invited comparisons, and used metaphor or simile with toddlers. By using AD, I think that these books will be made accessible to kids who have low vision or are blind, and help develop more sophisticated language skills for all children. A picture is worth 1000 words? Maybe. But the audio describer might say that a few well-chosen words can conjure vivid and lasting images.

7. Concluding remarks: Access for all

The Second International Disability Awareness Film Festival, *Breaking Down Barriers*, held in Moscow on 11–14 November 2004, invested a portion of its limited resources to be certain that its presentations were accessible to attendees who are blind or have low vision. The same spirit exists in Sofia, Bulgaria, where audio description training has enabled performing arts activities to become accessible. In both countries, it would seem, audio description – access to the arts – is about democracy.

In the United States, a prosperous, democratic nation, accessibility is often not viewed as a right, as a reflection of the principles upon which the nation was founded. People in Sofia, St. Petersburg, and Moscow are wrestling with economic problems attendant to any new democracy, yet to them democracy means 'access to everyone'. We have an immense and varied culture in the USA and there is no reason why a person with a visual disability must also be culturally disadvantaged.

All people need to be full participants in their nation's cultural life. It must be remembered that the 'able bodied' are only temporarily so: there is only a thin line between ability and disability. With a focus on people's abilities, we will come much closer to greater inclusion and total access. In addition, with the development of more well-trained practitioners on the art of audio description, we will come closer to making 'accessibility for all' a reality.

PART 4

AVT in language learning

Using subtitled video materials for foreign language instruction

Jorge Díaz Cintas and Marco Fernández Cruz
Imperial College London, UK / Barcelona, Spain

1. Introduction

In the past few decades the field of foreign language instruction has experienced a clear shift towards a more communicative approach in the methods used by teachers in the language classroom. Some important characteristics of communicative approaches are the use of authentic language, the promotion of listening comprehension activities, the encouragement of student interaction and the recreation in the classroom of activities that are meaningful. In order to reach these goals some teachers have been trying to recreate in their classrooms the most similar possible conditions to those of real life situations and conversations and have deemed it appropriate to introduce video materials into their curricula.

Just as listening is the basis of conventional education, it is also believed that listening comprehension is the foundation of (second) language learning. If we take a look at the way we learn our first language when we are babies, we realise that we do it mainly through listening to other people's interactions. In this first stage of the language learning process, babies manage to discover and internalise the rules of phonology, morphology, syntax and pragmatics.

Based on these premises it is our intention in this chapter to look at the advantages that using video in the language classroom may bring into the experience of second language acquisition.

2. The importance of using video materials in the language classroom

Video materials can be used in a great many ways to enhance the language acquisition process. They can be used as an aid to the textbook and other materials and

manuals, or they can be the main component of the curriculum. Video permits students to see and appreciate how native speakers interact in everyday conversations providing them with linguistic cues (regional accents, registers and grammatical and syntactical structures), as well as paralinguistic cues (body language, gestures), allowing them to see language in use in a cultural context.

Although many foreign language teachers acknowledge the advantages of using video, it is common among others to fear that students who use a video-based curriculum do not learn to read and write properly because of the disproportionate amount of time they spend watching videos and focusing only on listening skills. Numerous experiments on this subject have been carried out, analysing the extent to which the use of video improves different learning skills and at what stages of the learning process. For example, Rubin (1990) found that the listening comprehension of late-beginner students of Spanish improved significantly when compared to students who had received no video support for their listening skills work. Herron and Hanley (1992) conclude that utilising video in the elementary school foreign language classroom facilitates the retention of cultural information; whereas Secules et al. (1992: 483) found that listening comprehension skills of college students learning French in their second semester improved considerably when using the video-based foreign language programme *French in Action*, and they scored overall significantly higher in listening comprehension activities than the classes that did not use this material. They outscored the control groups on questions regarding main ideas, details and inferences. On the other hand, no significant difference was found in the tests that were conducted with the aim of comparing the different groups' reading comprehension and writing abilities, suggesting that these skills can also be taught successfully through video.

Apart from these studies, which focus mainly on the listening comprehension skills, Herron and Morris (1995) conducted research aimed at establishing a direct developmental relationship among the various learning skills, i.e. speaking, reading, grammar learning, writing, and listening.

As far as speaking skills are concerned, they found that contrary to what they had anticipated, the experimental group did not perform significantly better than the control group in the oral proficiency post-test. This may be explained by the fact that both text-based and video-based curricula teach oral skills satisfactorily, or it may well be that one academic year is not a long enough period of time for beginners to develop their oral skills, regardless of the method used.

According to these two academics, it appears that in terms of reading, although the experimental group spent much less time reading due to the nature of their curriculum (watching video), the control group did not perform significantly better than was originally expected. It seems that video provided students with a "supportive context for reading, possibly by increasing comprehension of

language and vocabulary" (ibid.: 790). They did not find either any major difference between the two groups in the learning of grammar, which supports the study previously conducted by Secules et al. in 1992.

Perhaps one of their most surprising findings was that "the original hypothesis that students in the control group would perform significantly better in writing than the experimental group was not confirmed. In fact, there was a trend in the opposite direction" (ibid.: 790). This finding is rather important since students in the control group performed much better on the writing pre-test than the experimental group, which means that students in the experimental group ended up performing significantly better than their control group counterparts. The other major finding resides in the fact that the experimental group did score significantly higher than the control group on the listening test.

All of the above studies reinforce the idea that students who are taught a second language with the extensive use of video improve their listening comprehension skills better and faster than fellow students that are taught without being exposed to video materials, which is crucial if we consider that there is a direct relationship between listening ability and overall second language acquisition (Feyten 1991). Most importantly, these studies also show that the improvement happens without affecting the development of any of the other skills.

Among other things, video and television materials can be used very effectively to improve the quality of the input teachers give to their students. According to Krashen's (1987) input hypothesis, one very important aspect of second language acquisition is that the input students receive must be understood, and teachers should be able to provide their students with comprehensible input. By comprehensible input he refers to information that is a little beyond the students' actual level of competence, stressing that the most important factor for acquisition to take place is that students focus on the meaning rather than on the form of the message.

A central premise of the input hypothesis is that learners only acquire language that they can understand. The way in which they manage to understand language that is a little beyond their current competence is by using extralinguistic cues and their personal knowledge of the world. We would like to argue that there is a direct relationship between the implications of this hypothesis and the use of video materials for second language instruction, in that video materials can provide students with masses of comprehensible input (notably images and noises), at the same time as they provide lots of extralinguistic cues to help them understand the linguistic meaning of the message (intonation, rhythm, gestures, movements and the like).

According to Krashen (1987: 60), an added value of this teaching approach rests in the fact that comprehensible input also helps develop the student's level of

speaking proficiency since, in his words, "we acquire spoken fluency not by practising talking but by understanding input, by listening and reading".

Another useful concept put forward by Krashen (ibid.) is what is known as the affective filter hypothesis by which the lower the students' affective filter, the higher their chances of acquiring new vocabulary. The filter refers to the levels of anxiety, motivation and self-confidence that a particular task or situation may have on the learner. For example, if a task makes students anxious (high affective filter) it is quite possible that their performance will be poor and of very little learning value to them. On the other hand, students who are highly motivated, among other things due to a low level of anxiety (low affective filter), normally perform better and therefore are more likely to acquire language. In this sense, video viewing, if made interesting to students, can help lower their affective filter.

These could be said to be the main principles in support of the use of video materials in the language classroom. There are, however, other ways in which video can be exploited for language teaching and these will be dealt with in the following sections.

3. The usefulness of subtitles in addition to video and original sound

Some teachers are of the opinion that the use of subtitled video/television materials in the second/foreign language classroom is distracting and slows down the learners' process of improving their listening and aural skills. This opinion seems to be irrespective of whether the subtitles are interlingual (from one language into another) or intralingual (within the same language). In line with this notion, Danan (2004: 67) states that: "In countries where viewers rarely watch subtitled programs, for example in the United States, language students often experience feelings of guilt or annoyance when first exposed to subtitles, while language teachers themselves tend to be openly hostile to their use". The reason behind this is that subtitles create a type of text dependency that makes learners lazy because they rely too much on the written text and do not pay enough attention to the message in the foreign language presented to them through the auditory channel. Students relax too much and after a short period of listening tend to lose their concentration on the original soundtrack.

Contrary to this view, authors such as Dollerup (1974) and Vanderplank (1988) have mentioned in their works that many people in countries like Denmark and Finland, where most foreign programmes are subtitled, are reported to have acquired a lot of their knowledge in English by watching American films, series and sitcoms subtitled into their mother tongue on television.

Literacy is another of the added values of intralingual subtitling, as an ever-increasing number of migrants round the world seem to be learning the language of their host countries by watching subtitled programmes broadcast on television or distributed on DVD or via Internet. Intralingual subtitles also help make reading educational as well as entertaining for children. The successful project of same language subtitling carried out in India by Kothari et al. (2004) has led to the marketing of BookBox (www.bookbox.com), a web-based jukebox of digital books in 18 languages from around the world. Involving same language subtitling of the audiovisual programme, BookBox synchronises the written text, the audio, and the visual media to create an educational and entertaining reading experience for children who can relate the phonetic sounds with the visual subtitles to accelerate reading skill development. This approach has also proven to motivate non-literates toward literacy, through entertainment and popular culture, to make reading an automatic and reflex phenomenon in everyday life, and to create a reading culture and an environment for reading. Furthermore, multimedia materials with multiple audio and subtitle streams allow learners to choose the linguistic combinations of audio and subtitles they find more appealing, while giving them the opportunity to use them at their own pace, controlling the playback and permitting them to view the content they have selected as many times as they deem necessary. Most importantly, learners can carry out these tasks whilst in the school or in their own spare time and in the comfort of their homes, something that can boost "independent and life-long language acquisition" (Danan 2004: 75).

Although more empirical research needs to be carried out in order to properly ascertain the extent to which viewers can learn a foreign language just through exposure to it (see Araújo, this volume), there is little doubt that watching television in a different language – and reading its counterpart subtitles – helps activate previous linguistic knowledge in the foreign language and also serves as a way to practice, expand and maintain that linguistic knowledge. Some firms and distribution companies have recognised this educational potential, seen a niche in the market and responded with their own initiatives. Columbia Tristar Home Video, for example, was one of the first companies in the 1990s to launch a collection of English language film videos with English subtitles entitled *SpeakUp*. Viewers were able to read on the screen the written dialogue of the actors and recognise or confirm what they had not understood aurally. The conventions applied in this type of subtitling differ substantially from those followed in interlingual subtitling, and it is not uncommon to find subtitles of three lines, full of lexical repetitions and incomplete sentences that are a literal transcription, word for word, of the dialogue exchanges, putting some pressure on reading speed. The Spanish newspaper *El País* also jumped on board, in collaboration with Disney, with its

collection *Diviértete con el inglés* [Have Fun with English]. Over several months in 2002, many classics from Disney were distributed on video in their original English format with English subtitles so that young people could become familiar with the English language in an enjoyable way.

Although, by and large, the majority of movies coming onto the market with this type of intralingual subtitling are in English, other languages and institutions do seem to be awaking to the attraction exerted by the audiovisual world and the potential it offers for exporting their language and culture. Television has not been immune to these experiments and the international French channel, France 5, has for years been broadcasting some of its programmes in French with open subtitles, also in French, in order to promote the learning of the language.

The arrival of DVD has also meant the consolidation of didactic subtitles, as a track distinct to and independent from that of subtitles for the deaf and the hard-of-hearing. Their use is not confined to helping foreigners learn languages, but can also be an aid to children in consolidating their mother tongues, given that many societies are now so thoroughly immersed in the world of the image and audiovisual communication. Big distributors like Buena Vista and Paramount have for some time been marketing a number of their DVDs with two tracks of subtitles in English: one for the deaf and another which can be assumed to be didactic. Again, to date English is the only language in which this dual subtitling is found on DVD, although the situation might well change in the near future.

In what follows, we analyse data collected from a number of different studies carried out on this issue of intralingual subtitling, to try and see if subtitles actually contribute positively to the development of any given linguistic skills.

3.1 Listening and reading comprehension skills

In a study conducted by Vanderplank (1988), fifteen European and eight Arab students were asked to watch a selection of audiovisual programmes with English soundtrack and English subtitles from BBC general output, for one hour per week during a period of nine weeks. At the end of the experiment, it was found through observation, questionnaires, subjects' reports and various activities that, although students felt that the intralingual subtitles were a bit distracting in the beginning, this feeling tended to fade out with time and "all subjects reported that they had developed strategies for minimising distraction and maximising the usefulness of the text" (ibid.: 275). They also reported that they found subtitles extremely useful to understand words and expressions they had never seen or heard before, that the subtitles helped them recall words and phrases used in the programmes and that they had learnt the proper spelling of many names of people and places. They

also highlighted the fact that subtitles made it easier for them to follow and understand regional and American dialects and accents, as well as fast and authentic speech.

These findings strongly suggest that subtitles can be a very powerful tool to be used in the language classroom. The potential initial anxiety that some students prove towards subtitles tends to wear off with time and repeated exposure to them since getting used to watching subtitled television is an activity that requires some time, particularly for students from countries where dubbing is the predominant translation mode on the screen. This initial apprehension disappears gradually as students start to realise how much they can gain from this experience and discover that the advantages greatly outweigh the disadvantages.

In terms of understanding contextual information, subtitles have the benefit of helping students decipher the meaning of words that they may have never seen or heard before. Once they understand the general idea or message of a particular fragment of the text or chunk of speech, students usually have more chances of understanding the meaning of any new words with the help of the contextual non-linguistic clues provided by the image and the performance of the actors on screen.

Vanderplank's study (1988) also foregrounds the fact that students seem to find it easier to remember words or phrases that have appeared written on the screen. This may well be because of the redundant, repetitive activity of processing the same words and phrases through two different input channels, namely, the auditory and the visual channels. Additionally, words – spoken and written – are closely linked to what is being shown and acted on the screen, thus creating a third level of semiotic cohesion within the audiovisual programme. On the one hand, the transmission of information at three levels (oral, written and kinesic) reinforces understanding by reiteration, what Marleau (1981: 274) knows as *fonction de redondance* [redundancy function] in subtitling. On the other hand, it helps to dispel any potential misunderstandings or ambiguities in meaning since the written and oral words help concretise what is on screen and vice versa, which shows some parallel with the *fonction d'ancrage* [anchoring function] also mentioned by Marleau (ibid.).

In their studies on dual coding theory, Paivio and Lambert (1981), Paivio (1991) and Paivio and Khan (2000) suggest that the more referents learners are provided with for the same piece of information, the easier it is for them to recall it. For example, if the first time we see the word 'penguin' we also see either a real penguin or a picture/drawing of one, it will be easier for us to remember the word and its meaning than if we only see the word with an explanation of what it means. It has long been common practice when teaching new vocabulary to

children both in L1 and L2 to show them a picture that offers a visual representation of the new term side by side with the word itself properly spelt. This may help explaining why students appreciate subtitles as they are instrumental in their learning of how to spell the names of new places and people, something that can be particularly difficult for a beginner of the language, given the phonetic idiosyncrasies of English and the difficulty of spelling words correctly by simply listening to them. In addition to this, it should be borne in mind that English phonetics and phonology are generally only taught at high intermediate or advanced levels.

Finally, one of Vanderplank's (1988) most salient findings rests on the notion that because subtitles make the information on the programmes more understandable and accessible, students consequently develop a 'chunking ability' in both reading and listening, which in turn increases their capacity for conscious language learning.

3.2 Oral skills

After reporting that most other studies had concentrated in demonstrating how subtitles improve students' listening and reading comprehension skills, Borras and Lafayette (1994) set out to investigate whether and how subtitles may have an impact on the speaking ability and oral communicative performance of learners. They carried out their experiment with students learning French, some of whom were asked to watch subtitled videos and afterwards complete a number of tasks designed with the aim of measuring the impact the subtitles had in their overall oral performance. Their results show that subjects who had watched the subtitled programmes performed significantly better than those who had watched the same videos without the subtitles. They also discovered that the subjects in the subtitled condition were noticeably more effective, accurate, fluent and sensitive to the structural requirements of the foreign language than their non-subtitles counterparts.

4. Bimodal, standard and reversed subtitling

Everything that has been mentioned about subtitles up to this point refers to what is known as bimodal L2 input, i.e. where both the subtitles and the audio are in the students' foreign language. This particular linguistic combination of soundtrack and subtitles is very beneficial, especially for intermediate and advanced students. However, there are also other combinations available to teachers, such as standard subtitling and reversed subtitling. The former category implies the translation

of the foreign language audio soundtrack into subtitles in the student's mother tongue (see Pavesi and Perego, this volume), whereas the latter is based on a programme whose audio is in the native language of the learner and the subtitles are in the second language. This section looks at these three possible combinations and tries to find out which one of them offers most potential for use in language instruction.

Lambert et al. (1981) tested nine different conditions in order to elucidate which ones were the most beneficial for learners at different stages of their second language acquisition process. Table 1 below shows these combinations, where L1 is the native language (English) and L2 the foreign language (French) being learnt. The authors also resort to the terms 'dialogue' to refer to the audio and 'script' to refer to the subtitles.

The authors found that the conditions involving two input channels – i.e. the auditory and the visual channels – with audio and subtitles in L1 or L2, were much more beneficial than conditions involving only one input channel. They also discovered that out of all the conditions involving two input channels, the more common standard subtitling condition was the least beneficial of them all and, perhaps somewhat surprisingly, that reversed subtitling was the most beneficial, stating that "the Reversed Subtitling-L2 format is generally as good as the Bi-Modal Input-L1 condition in which dialogue, script and post-testing are all presented in L1, the linguistically most direct and clear form possible for native speakers of L1" (ibid.: 146).

They also measured the effects of the nine conditions in terms of message comprehension, contextual meaning, spelling and phrase form (i.e. the original wording and phrase structures used either in the dialogue exchanges or the subtitles), and concluded that as far as comprehension is concerned "Reversed Subtitling-L2 is the only condition involving French input and French testing that

Table 1. Description of tested conditions

Conditions	Description
1. Bimodal Input-L2	Dialogue, script, and post-testing are all in L2
2. L2 Dialogue Only	Dialogue in L2, no script, post-testing in L2
3. L2 Script Only	No dialogue, script in L2, post-testing in L2
4. Standard Subtitling	Dialogue in L2, script in L1, post-testing in L2
5. Reversed Subtitling-L2	Dialogue in L1, script in L2, post-testing in L2
6. Bimodal Input-L1	Dialogue, script, and post-testing in L1
7. L1 Dialogue Only	Dialogue in L1, no script, post-testing in L1
8. L1 Script Only	No dialogue, script in L1, post-testing in L1
9. Reversed Subtitling-L1	Dialogue in L1, script in L2, post-testing in L1

Adapted from Lambert et al. (1981: 137)

ranks among the most beneficial of the L1 condition forms for overall comprehension" (ibid.: 139). They conducted their experiment with Canadian students for whom English was their L1 and French their L2. The authors' interpretation for this result is that because the story line is presented in the subjects' L1 through the more transient auditory channel, students have more time to concentrate in reading the subtitles and in matching the audio with the script. This finding would seem to be in accordance with the implications of dual coding theory in language acquisition.

Furthermore, they found that once again reversed subtitling-L2 was the most beneficial condition for the grasping of the contextual meaning of the story line, which they claimed occurred because "subjects found it particularly easy to extract semantic information in L2 when presented with an easily decipherable story line through L1 dialogue which is accompanied by L2 script" (ibid.: 144).

The reversed subtitling-L2 condition also proved to be the best one out of the nine conditions tested when students were asked to recall phrase forms and the spelling of words that had appeared in the subtitles. As mentioned before, the authors consider standard subtitling as "an unpromising mode of strengthening or improving skills in L2" (ibid.: 146), whilst they view reversed subtitling as more promising and suggest that it could be used very successfully as an aid in the language classroom not only to improve the L2 skills of the more advanced learners, as it is the case with bimodal L2 input, but also to help beginners in the process of acquiring their listening and reading skills.

These findings were later corroborated by an extension experiment carried out by Holobow et al. in 1994 in which they set to find out whether "the initial advantage of listening to L1 dialogue while reading L2 script (i.e. reversed subtitling) would hold up over time and if the bimodal L2 input procedure would gain effectiveness through usage" (ibid.: 61). After conducting the experiment for eleven weeks they reported that:

> as with the first study, we were again impressed with the effectiveness of the reversed subtitling procedure, which showed itself not only in tests of L2 comprehension, but in tests of L2 contextual meaning as well. The effectiveness also held up over the ten week treatment period. (ibid.: 70–71)

Lambert et al. (1981) had also interpreted the success of reversed subtitling over the other conditions as being in agreement with the notion of optimal reading strategy. In Danan's (1992: 502–503) words:

> With reversed subtitling, readers can approach the subtitles with a set of expectations derived from a knowledge of the context and main ideas brought by the L1 dialogue. The importance of contextual knowledge (situation, preceding

> utterances, structural properties of language, world knowledge) in efficient language processing has been stressed in most current reading theories. [...] Processing the audio channel in the dominant language would provide a wealth of contextual cues facilitating efficient reading of the foreign subtitles.

In reversed subtitling the foreign message can be 'mapped' onto the mother tongue with the help of the translated subtitles. According to the premises of the dual coding theory, a connection is created in this situation between the two languages, reinforcing thus the cognitive capabilities of the brain thanks to the double redundancy of the information. As Paivio and Lambert (1981: 532) put it:

> Dual Coding Theory (e.g. Paivio 1971, 1975) is based on the assumption that memory and cognition are served by two separate symbolic systems, one specialized for dealing with verbal information and the other with nonverbal information. The two systems are presumed to be interconnected but capable of functioning independently. Interconnectedness means that representations in one system can activate those in the other, so that, for example, pictures can be named and images can occur to words. Independence implies, among other things, that nonverbal (imaginal) and verbal memory codes, aroused directly by pictures and words or indirectly by imagery and verbal encoding tasks, should have additive effects on recall.

This statement implies that video materials, specially subtitled ones, should help viewers in recalling words that had appeared in the video either as part of the subtitles or the soundtrack because the message is encoded dually through the visual channel (images and written words on screen) and the auditory channel (soundtrack). But it also has another implication. Building on these findings, Paivio and Lambert (ibid.) conducted a number of studies aimed at testing whether bilingually encoded words would be easier to recall than monolingually encoded ones. In these experiments, students were given a list of words out of which they were instructed to copy one third, translate one third from English into French and draw a picture that represented the remaining third. The results indicated that recall results increased and improved from copied words (lowest) to translated words (intermediate) to drawn words (highest). When learners watch subtitled videos they process extralinguistic information such as images and situations, they also process the soundtrack and, if the subtitles are written in a language different to that of the soundtrack, they process the message translated into the other language. It could be argued that subtitled videos oblige learners to process the same message three times, hence the higher percentage of success in recalling words, spellings and phrases.

Danan (1992) also carried out three experiments intended to be a follow up to those by Lambert et al. (1981) and Holobow et al. (1984). Her experiments differ

from the two previous ones in that her main objectives are to "simulate potential classroom activities and conscious foreign language learning" (1992: 505). In experiment one, the pilot study, she tested students for vocabulary recall and for exact phrase form using a fill-in-the-blank French vocabulary exercise consisting of 20 one-to-three-word items indicated by one to three blanks. The words and phrases were chosen according to various principles. Firstly, she chose words that had a direct link with a video image, so that the word would be encoded dually. Secondly, "because the imagery system in the dual coding theory also includes events, unambiguous single actions were chosen in five other cases" (ibid.: 509). Thirdly, basing herself in the idea that the imagery system also includes experiential elements, she decided to pick for the test ten items whose meaning should have been made apparent by the situation itself. All the words were considered to represent different levels of difficulty for first year students learning French: half of them represented words that students should have acquired by the time the experiment took place and the other half represented words that were thought to be new for most students, in an attempt to test new vocabulary acquisition. The test was rounded up with the inclusion of a variety of grammatical functions to evaluate students in areas such as the use of the present tense, the infinitive, the imperative, and the gerund, as well as the agreement of the adjective and the partitive.

The aim of her first experiment was to compare the benefits of three conditions: (1) video with French audio track only, (2) video with audio in French and subtitles in English, i.e. standard subtitling, and (3) reversed subtitled with audio in English and subtitles in French. Her results show that students in the reversed subtitling group could recall twice as many words as the subjects in the other two groups, with one item in particular ('repart') leading to a massive intergroup difference: "none of the students in the French audio group supplied the right answer, and only 10% in the standard subtitling group did; however, 67% of the subjects in the reversed subtitling group answered correctly" (ibid.: 511). An additional benefit of reversed subtitling according to Danan's findings is that it helps to activate students' previous knowledge.

In her second experiment, she set out to compare the potential of bimodal subtitling (French audio with French subtitles) and reverse subtitling (English audio with French subtitles), with a third group being shown the video with the French audio only. Once again, students in the reversed subtitling condition scored significantly higher than students in the French audio only condition and, although not so noticeable, they also scored higher than their bimodal input counterparts. The mean scores for these two groups were more than double the scores of the French audio only group. In addition to this, Danan (ibid.: 516) also noticed that:

> students in the reversed subtitling group were often able to translate previously unknown items that they could not produce in the recall test. In other words, they were able to learn new vocabulary, especially if they could make a clear connection with a physical object or an action in the video excerpt.

This second experiment confirms the main findings of the first one and shows that bimodal input, although not as beneficial for beginners as reversed subtitling, is also a promising condition, with the potential advantage of introducing written and spoken language simultaneously. Following the same procedure as in experiment 2, she conducted a third experiment to try and find out whether more advanced students would benefit from this condition.

This last experiment shows that reversed subtitling is again the most beneficial condition for students although the difference with the bimodal input condition is not very significant on the translation scores. However, there was a salient difference at the passive knowledge level since subjects in the reversed subtitling condition seemed to recall a higher number of previously unknown words. According to Danan (ibid.: 520) "it is probable that with some reinforcement and practice they should have the ability to use these new words actively".

The findings of these three experiments are important because they come to reinforce and invigorate most of the results from the previous study by Lambert et al. (1981), shedding at the same time more light on this subject. There is, however, one major discrepancy between the findings of these two studies in that the old one states that beginners depend on their mother tongue in order to be able to process the foreign message whereas Danan's study finds that the bimodal input condition is also quite successful with beginners, as long as the material and the information on the video are carefully selected and adapted so as to activate many of the already known foreign words and phrases.

5. Concluding remarks

There is no doubt that subtitled video material, if used appropriately, can be a very powerful tool for language instruction. Experiments show that, among other benefits, reversed subtitling (at beginner and intermediate levels) and bimodal input (at intermediate and advanced levels) are very effective for the development of the four main linguistic skills, i.e. speaking, listening, reading, and writing. Besides presenting written and spoken language concurrently, they introduce students to authentic language in a cultural context, while at the same time strengthening their recall capabilities, activating their previous knowledge, and promoting the acquisition of new vocabulary. In addition, these activities stimulate interaction

amongst students and lower levels of anxiety because of their playful and entertaining nature.

Given the benefits that seem to derive from using subtitled video material for foreign language instruction, two questions suggest themselves: (1) Why are reversed subtitling and bimodal input not very common teaching techniques? (2) How can these strategies be best introduced into language courses so that students can benefit from their potential to the full?

In a society ruled by the power of the image and flooded by audiovisual programmes, it seems only natural that audiovisual subtitled material should play a more prominent role in foreign (and native) language instruction, and we hope that this chapter contributes to promoting the use of these materials in the classroom as well as to encouraging more research into the field.

Tailor-made interlingual subtitling as a means to enhance second language acquisition

Maria Pavesi and Elisa Perego
University of Pavia, Italy / University of Trieste, Italy

1. Introduction

The benefits of same and foreign language subtitled audiovisual products on language acquisition have been recently highlighted (Danan 2004; Díaz Cintas and Fernández Cruz, this volume), although most emphasis has been placed on the role of subtitles in formal language learning and teaching (Williams and Thorne 2000). In this paper, we will focus on the efficacy of interlingual subtitles on spontaneous, incidental second language acquisition (SLA) and will discuss some major acquisition processes to be considered in the writing of SLA-oriented subtitles. As pointed out by Kovačič (1995b: 382): "we cannot teach prospective subtitlers only strategies for reducing text". Subtitlers have to be equipped with knowledge about the processes underlying viewers' reception, their reading skills and their language acquisition devices. As suggested by Nord (1998: 197), when translating, the addressee's profile and needs should be borne in mind, thus considering (1) how much and which information to present in the subtitle, (2) how this information is to be structured, and (3) which linguistic and stylistic devices best present the selected information.

2. Impact of subtitles on language acquisition

Audiovisual subtitles are known to be a written translation or a transcription – printed at the bottom of the screen – of the spoken dialogue of any TV or cinema product. The form of subtitles is interconnected to their function and determines the potential target audience. The standard interlingual type is typically used as a form of translation which allows the distribution of a film in a foreign market

while the intralingual type is mainly employed for the deaf and the hard-of-hearing. Both types appear to be liable to be exploited for language acquisition purposes in various ways with respect to different factors such as learners' proficiency in the target language and viewers reliance on optimal strategies when accessing either captioning, i.e. same language subtitles, or standard foreign language subtitling (Baldry 2002; Vanderplank 1990: 223; Guillory 1998; Danan 2004: 74).

Although the first empirical studies of subtitles in SLA suggested that standard subtitling was an unpromising mode of facilitating comprehension and improving general language skills (Lambert et al. 1981), several further studies have provided evidence for the positive effects of this translation procedure. Standard interlingual subtitling has been found to be helpful both for children and adults and for formal and informal learners (d'Ydewalle and Pavakanun 1996; Van de Poel and d'Ydewalle 2001; Danan 2004). d'Ydewalle and Pavakanun (1996), in particular, showed that even a few minutes of foreign language exposure are sufficient to improve learners' L2 comprehension and vocabulary knowledge. The effect of interlingual subtitling in boosting foreign-language skills in a long-term perspective is also clear, as people in European subtitling communities tend to be more fluent in English – even without being formally taught the language – than people living in dubbing countries (Gottlieb 2004: 87–88; d'Ydewalle and Pavakanun 1996).

In terms of specific language areas and skills, L1 subtitles with an L2 soundtrack have been shown to foster vocabulary learning and L2 comprehension. Still uncertain are their effects on the acquisition of morphology and syntax (Van de Poel and d'Ydewalle 2001: 260–261; Van Lommel et al. 2006), which to be proven may need longer exposure to the L2 than usual testing conditions allow. In general, similarity between L1 and L2 affects acquisition scores presumably both because L1-L2 similar words attract viewers' attention and because they are memorised more easily (Van de Poel and d'Ydewalle 2001: 270–271; Caruana 2006). Subtitles have been claimed to be "most useful for less skilled learners" (Danan 2004: 75; Baltova 1999; d'Ydewalle and Pavakanun 1996), but may also be of assistance to more advanced learners as interlingual comparison has been suggested to deepen the cognitive effort in language processing, in this way enhancing SLA (Pavesi 2002).

2.1 Advantages of L2 audiovisual material subtitled in the L1

Research has thus suggested that interlingual subtitles are beneficial to SLA. The question still remains of what aspects of subtitled audiovisual materials are

especially conducive to language acquisition and which translation strategies the subtitlers should use in order to facilitate reading and foster the comprehension and processing of the foreign language.

First of all, viewing L2 audiovisual materials subtitled in the learner's native language relies on great quantity and varied quality of language input, necessary conditions for acquisition to occur. Audiovisual materials can provide several hours daily of language input which is diversified, mostly grammatically correct and embedded in a meaningful context (Caruana 2006; Díaz Cintas and Fernández Cruz, this volume). The diversification of the communication situations portrayed on the screen does in fact offer learners a unique opportunity to obtain rich input, which has been conceived for L1 audiences, and listen to sociolinguistically realistic language exchanges (Baltova 1999). According to Ellis (2003: 83): "Fluent users have had thousands of hours on task. They have processed many millions of utterances involving tens of thousands of types presented as innumerable tokens".

The acquisition of a foreign language through viewing subtitled audiovisual material also relies on the media-induced positive attitude and emotional readiness to learn (Danan 2004; Díaz Cintas and Fernández Cruz, this volume). Watching a programme or film for entertainment purposes is likely to lower the affective filter or the mental block that reduces learners' positive disposition to acquire the L2 (Krashen 1985; Vanderplank 1990; Neuman and Koskinen 1992). Indeed, "watching a movie is an enjoyable and seemingly effortless activity" (d'Ydewalle 1999: 11) and in the case of subtitled material, learners feel assisted by the written input (Baltova 1999).

Subtitles "may be viewed as a highly specialized co-contextualizing force facilitating the self-access acquisition of receptive skills" (Baldry 2002: 70). With this modality of access, familiarity with subtitles may be a key to their beneficial use, whereas lack of familiarity correlates with poorer language gains and a sense of distraction (Danan 2004: 73; d'Ydewalle et al. 1991). Moreover, the so called 'dual coding' in audiovisual material has been shown to increase lexical and grammatical acquisition (Danan 1992; Díaz Cintas and Fernández Cruz, this volume) as information is simultaneously provided verbally and visually (Vanderplank 1990), thus facilitating the depth of the processing mechanisms as well as the matching between meaning and external reference (Guillory 1998; Baltova 1999). In this context, unattended information can still be analysed through parallel processing. At the same time, when there is a close interaction between pictures and verbal text, the verbal input is made more concrete, more coherent and therefore easier to understand and remember (d'Ydewalle et al. 1985, 1991; d'Ydewalle and Van Rensbergen 1989).

In this special context of unidirectional language production, increase in language competence is taken to be mostly due to incidental learning processes (Neuman and Koskinen 1992; Van de Poel and d'Ydewalle 2001), that is the "learning of one thing […] when the learner's primary objective is to do something else" (Schmidt 1994: 16). Viewers will thus learn the foreign language peripherally "out of the corner of one's eye" (Ehrman 1996: 183) when involved in the viewing and understanding of the film. According to Reber (1993: 88), incidental or implicit learning offers a series of advantages as it is more robust and lasting than intentional or explicit learning. Incidental learning is likely to be age-independent, working equally well for children and for adults (Van de Poel and d'Ydewalle 2001). It has low variability, thus being less affected by individual characteristics including cognitive skills and capabilities. Incidental learning processes are in fact likely to be activated by all modality of access to audiovisual materials, as language acquisition has been recorded to occur when watching L2 programs with both interlingual and intralingual subtitles as well as with L2 TV programmes without any subtitles (Neuman and Koskinen 1992; Caruana 2006).

2.2 Acquisitional processes: Breaking the code

As much SLA through subtitling appears to occur incidentally, one main issue from the point of view of writing subtitles is to assist learners to process the spoken input. Ideally, this operation presupposes an awareness of what helps viewers 'crack the code', parse the incoming input and process it for acquisition.

It should be borne in mind, however, that multimodal input may sometimes present drawbacks. Learners may find it difficult to parse the fast, 'crowded' and sometimes unclear speech of TV programmes and films into distinct words (Neuman and Koskinen 1992; Baltova 1999). As different information sources are processed in parallel, the way information is distributed and presented in a film should be carefully appraised to avoid the risk of overloading the viewer.

The issue of comprehensibility is thus crucial. It is obviously only through comprehension of the spoken text that viewers can develop L2 knowledge when watching audiovisual material in a foreign language. At this point, however, a distinction should be drawn between overall comprehension and language processing for acquisition. As comprehension can occur independently of language, just as a result of processing the visual or acoustic input and relying on previous knowledge, learners should be led to shift their attention from visual and non verbal input to verbal input. There is in fact evidence that, when watching L2 audiovisual material with L1 subtitles, automated reading behaviour may be

paralleled by automated listening behaviour (d'Ydewalle and Van Rensbergen 1989; d'Ydewalle et al. 1987).[1]

Klein (1986: 66) already discussed a series of structural properties of the input which assist learners in their task of parsing and analysing it for the purposes of acquisition. First of all, the position of elements in the utterance guides learners to assign grammatical roles (e.g. in English an article will be often followed by a noun) as well as discourse relevance (initial and final position in the utterance are better noticed). Secondly, intonation is used to signal the most meaningful parts of the utterance and often carries grammatical information as well (questions vs. statements). Thirdly, learners benefit from parallel (visual or acoustic) information which reinforces verbal information.

Frequency of exposure in particular has been put forward as a major factor in the development of individual language features (Klein 1986; Ellis 2003; Gass 2003) and has been found to be especially relevant for the learning of vocabulary (Hulstijn 2003). That is, the most frequent words – both in terms of general occurrence and density in specific texts – are most likely to be remembered.[2] These words can also be used as keys in the understanding of novel utterances (Ellis 2003). In an audiovisual context, learners' comprehension has in fact been shown to benefit from a keyword approach where only the essential information together with semantically central words is provided in the subtitles (Guillory 1998).

Frequency is also involved in initial learners' reliance on prefabricated patterns and routines, i.e. easily identifiable ready-made multi-word chunks (Weinert 1995), and has been shown to affect the acquisition of an L2 at all linguistic levels, from the sound system to discourse and pragmatics. According to Ellis (2003: 82):

> Comprehenders tend to perceive the most probable syntactic and semantic analyses of a new utterance on the basis of frequencies of previously perceived utterance analyses. Language users tend to produce the most probable utterance for a given meaning on the basis of frequencies of utterance representations.

---

1. The lapse of time between these two perceptual activities allows the viewer to concentrate on both channels as "reading a written message is faster and more efficient than listening to the same message" (d'Ydewalle et al. 1987: 320).

2. It should be pointed out that frequency alone cannot successfully predict the incidental acquisition of vocabulary in a second language. Several factors have been put forwards to predict retention of vocabulary together with frequency and density, among them: depth of processing, elaboration, involvement, spoken and written input, glossing and inferencing (Hulstijn 2003: 362–364).

Salience must be added to utterance position, intonation and frequency as one of the major factors helping learners to crack the new verbal code. For Py (2004: 121), salience occurs when an expression (phoneme, syllable, morpheme, phrase, etc.) is projected onto the foreground in the learner's perception. In native spoken discourse, salience is mostly realised through intonation and word order (Klein 1986; Py 2004). However, in the context of SLA, salience is also triggered by the interaction between the text and the learners' previous linguistic knowledge. For example, this happens when learners recognise a new word derived from a known word or when they notice similarities and differences between the L1 and the L2 (Guillory 1998; Van de Poel and d'Ydewalle 2001). Both false and true friends, therefore, are useful in highlighting items of the L2 vocabulary through their form/meaning mismatches or equivalences with L1 words (Py 2004). Content words are in fact favoured loci of salience as opposed to longer syntactic structures (Py 2004: 127–128).

In general, salience may help viewers in their parsing and chunking of the L2 input necessary for acquisition (see also Díaz Cintas and Fernández Cruz, this volume). "Learning to understand a language involves parsing the speech stream into chunks which reliably mark meaning" (Ellis 2003: 77). By catching viewers' attention on given input segments, any type of salience helps learners to identify a starting point and therefore an order for analysis. Once segments have been analysed and chunked together, they stand out, thus encouraging learners to further parse and chunk surrounding material (Doughty 2003).

Finally, attention has been shown to be necessary in the selection phase which leads to SLA (Robinson 2003). Some degree of awareness or focus on form may even be necessary to develop formal aspects of the foreign language, which are perceptually non-salient and communicatively redundant (Long 1996). Thus, although in an audiovisual context learners' acquisition processes are likely to be focussed on meaning, if viewers are made to compare the L1 to the L2, attention to the code may still arise, this way contributing to SLA (Schmidt 1990).

3. Focus on reading: What do we read best?

Tackling the perceptual issue of subtitle decoding strategies – reading and viewing (Kovačič 1995b: 376) – is of paramount importance if effective subtitles and incidental SLA are at stake. Understanding reading behaviour together with attention allotments during reading and subtitled film viewing may possibly shed light on some of the reasons why subtitling has proven to be a beneficial tool in acquisition. The success of subtitles in SLA should remind us of the fact that "[t]he first incidental reading learned by many children results from their attention to

television" (Robeck and Wilson 1974: 7), a less demanding source of information than print materials.

At the University of Leuven, d'Ydewalle and his colleagues (1985, 1989, 1999) have convincingly demonstrated that the research domain of subtitle reading is closely related to several fields. It requires going beyond the traditional study of the perception of simple non-moving stimuli and to consider a more complex situation. d'Ydewalle and his colleagues have thus addressed issues such as film watching behaviour, the psychology of movie perception, and attention patterns, in line with the assumption that people presented with a verbal message in printed form will not initiate the same process of understanding as people presented with an aural verbal message (d'Ydewalle and Van Rensbergen 1989: 234). What, then, if people are presented with both? Or rather, what do we read best in a bi- or multimodal environment?

Subtitle readers find themselves in a rich perceptual situation since they are simultaneously exposed to multiple and semiotically different stimuli. These comprise three independent systems of information channels – images, soundtrack in one language and written text in another – which need to be interconnected through triple associations (d'Ydewalle and Van Rensbergen 1989: 235; Danan 2004: 72). Thus, if both languages are fairly well known to viewers, "when focusing the subtitle, a considerable amount of the foreign language is most likely processed by the subjects" (d'Ydewalle et al. 1985: 377). However, for a film-viewer to become a potential 'incidental learner', a specific condition seems to be crucial: each information channel is expected to provide comprehensible input. In particular, we assume that also the written input in the form of subtitles should be comprehensible to allow the learner to concentrate on the aural stimulus, understand it and parse it for acquisition. In other words, as the appearance of subtitles on the screen triggers their automated, compulsory reading (d'Ydewalle et al. 1987, 1991; d'Ydewalle and Van Rensbergen 1989: 237–245), it is important to structure them effectively and guarantee an appropriate presentation layout as well as time for smooth processing.

On a purely formal basis, the general requirements for unobtrusive, reader-friendly subtitles are rhythm, visibility, layout and sequencing. These requirements entail the choice of typefaces, punctuation and other typographical variables such as the selection of appropriate size, length and spacing of each character. Attention should also be paid to line positioning, justification and line break (Perego 2005), number of characters per line and lines per subtitle block. Finally, synchronisation and timing have to be considered as important elements, which back up subtitle readability (Ivarsson and Carroll 1998).

The debate on the preferred number of lines per subtitle is still open. According to some authors, two line subtitles are best, following the logic that since they

contain more diluted information than one line subtitles, they are read faster and are more easily interpretable (Ivarsson and Carroll 1998: 51, 64). Other experts take the opposite position, a view supported by literature in the field of psychology (Praet et al. 1990). This line of thought suggests that one-liners should be easier to process because they "elicit proportionally less viewing time" (d'Ydewalle and Van Rensbergen 1989: 237). Furthermore, two-line subtitle processing might be more complex due to the fact that "there is additional processing associated with reaching the end of a clause, or reaching the end of a sentence, as the reader apparently engages in tying together information within the clause or sentence" (Rayner and Morris 1990: 184).

These opposing stances suggest that it is best to maintain a balance in target text editing for the benefit of the viewers. In any case, when a two-line subtitle is used, the upper line should be the shortest one in order to preserve the integrity of the film image and allow the amount of eye movement and eye muscle strain to be kept to a minimum (Ivarsson and Carroll 1998).

A further issue which might be considered when structuring reader-friendly and learning-oriented subtitles is that, normally, the reader tends at first to fixate on a few key words by means of peripheral vision (d'Ydewalle et al. 1985: 381–382).[3] When only a few keywords are fixated, they might turn into firm anchors to understand at least some items of the soundtrack, which is a further confirmation of the crucial role played by these major lexical units in audiovisual comprehension contexts (Guillory 1998).

4. Recommendations

Before making any suggestions on the structuring of SLA-oriented subtitles, it is necessary to highlight that not all films and audiovisual products are suitable for acquisitional purposes. Some specific variables are crucial in determining whether a film or a TV programme is appropriate for second language acquirers (Perego and Pavesi 2007). Films with a coherent visual story, a chronologically linear sequence of events, consistent in the narrative structure and free of editing errors seem to be easier to watch and process (d'Ydewalle 1999). Audiovisual products should also be linguistically accessible (Baltova 1999: 33), making use of an L2 standard dialect, contextualised dialogue and features which enhance the parsing of the spoken language (slow rate of delivery, clear articulation, pauses,

3. A fixation is a short period of time – about a quarter of a second – when eyes remain relatively still and are close to immobile as opposed to those periods where eyes move rapidly, called saccades. Extraction of information occurs during fixations.

hesitations or repetitions). If, on the other hand, language is difficult to access, learners will shift to semantic processing and only rely on the understanding of individual lexical words (Gass 2003). That is, they will try to reconstruct the meaning rather than fully understand the dialogue.

Language and audiovisual genre are strictly connected, with some genres being more suitable for SLA. As Baltova (1999) suggests, scientific documentary videos, for instance, are often delivered at too fast a rate and comprise too densely packed information, which makes them particularly difficult for non-native speakers. Moreover, this genre does not allow the beneficial text-image matching and deprives learners of the opportunity of lip-reading while listening.[4]

From the surveys of the literature carried out so far, it appears that standard subtitling offers multiple opportunities for spontaneous SLA, especially when it is meant for beginners in the original language of the audiovisual product. Merging theory and empirical data from the fields of psycholinguistics, translation studies and SLA, we shall put forward a few initial recommendations for writing SLA-oriented subtitles, focussing in particular on the two major strategies of transfer and simplification (Laviosa 2002).

4.1 Transfer strategies

We assume that the subtitler's repertoire of strategies should comprise at least some which comply with transfer and maintain a certain degree of closeness between source and target text. More specifically, word order should be respected as closely as possible, and so should the order of information units. Moreover, subtitles should preserve the textual and syntactic patterns of the original language. These devices are meant to facilitate the matching between the original soundtrack and the subtitles, as well as replicate the original patterns of salience.

The matching between L1 and L2 input can then be enhanced by a close correspondence of onset of subtitles to onset of corresponding speech (d'Ydewalle et al. 1991: 654) to assist the learner in lip-reading when listening to the L2.

The necessary parallelism between subtitles and vocal message calls for the use of loan words (*pub*), calques (Italian *realizzare* [to understand] for English 'to realise') and true friends (Italian *obsoleto* for English 'obsolete'). Following the same rationale, the subtitler should limit the use of synonyms or related words

4. Lip-reading has been found to be an unconscious, supportive process for accessing verbal interaction while watching audiovisual material (d'Ydewalle et al. 1985: 377; d'Ydewalle and van Rensbergen 1989: 235).

to translate recurrent items in the source text. Translation by paraphrase and approximation of concepts should be limited as well as stylistic variations.

Subtitles are known to frequently raise the register in the subtitled version through a more extensive use of expressions typical of the written and non-colloquial register. As this may cause a mismatch between L1 and L2 and mislead viewers, it should be avoided.

Repetitions in the spoken dialogue should be maintained in the subtitles, especially when they correspond to keywords frequent in the source text. When a choice is necessary, only the most relevant and salient words or chunks should be retained. In this perspective, a hierarchy of salient language items should be made before subtitling.

Apart from the salience which already occurs in the original text, subtitles are in themselves a means to draw viewers' attention to aural input and should therefore be used intentionally as input enhancers. In general, visual help (different colours, sizes or formats) should be considered to make relevant words or chunks more evident. Strategies in the target text that match the salience patterns of the original text help the viewer to segment the L2 spoken input.

4.2 Simplification strategies

The above criteria are based on the basic assumptions that SLA-oriented translation relates to the L2 text whereas source-target text correspondence boosts learners' – and especially beginners' – "confidence in the ability to handle difficult authentic texts without the need to comprehend every single word" (Baltova 1999: 33).

As a matter of fact, corpus-based studies on translation show that there is a tendency in audiovisual translation, as well as in other translation types, to use strategies which dramatically distance the target text from the source text (Laviosa 2002). Reductions, in particular, are a necessary device in standard subtitling and cannot be completely avoided. Given the special learning situation (incidental acquisition, emphasis on words), when reduction or simplification strategies occur, they should be conveniently measured out. It should be added, however, that missing information in subtitles due to reduction strategies may push viewers to search the other codes to fill in the gaps, thus making them focus more on the L2 spoken dialogue (Pavesi 2002). This might be beneficial for advanced rather than low proficiency learners.

Simplification should be applied to grammatical rather than content words and to syntax rather than vocabulary. Drastic lexico-semantic reduction is not advisable whereas syntactic reduction may promote a more linear progression of

textual links without depriving the viewer of the necessary anchors to the source text (e.g. subordinate clauses can be substituted by main clauses without hindering SLA).

Phatic expressions, discourse markers, politeness markers and any other linguistic devices typical of spoken language play an important communicative role in everyday conversation and they should be preserved to a certain extent in the subtitles to allow viewers to find correspondences at the pragmatic level and develop a fully-fledged competence in their foreign language.

5. Conclusions

Dosing transfer and simplification strategies and structuring them in SLA-oriented subtitles is likely to prove a difficult task, especially because subtitlers still have to comply with a considerable number of constraints. The effort to provide subtitles useful to language learners, however, is bound to contribute to multilingualism, a major objective in today's world.

So far, most empirical research has been conducted on various types of captions or same language subtitling (Guillory 1998; Williams and Thorne 2000), partially neglecting research on standard or foreign language subtitling as a medium for incidental language learning. This suggests the need for further empirical investigation on different types of L1 subtitles, and in particular on their role in SLA. Given the potential of multimedia in foreign language learning and acquisition, research centred on interlingual subtitles may also have invaluable implications for the educational policies of many countries which still adopt dubbing as the predominant audiovisual translation type.

The educational use of subtitled films in EFL teaching

Vera Lúcia Santiago Araújo
State University of Ceará, Fortaleza, Brazil

1. Introduction

The idea of analysing the use of subtitles in EFL teaching came up during a previous research project on subtitling for the deaf and the hard-of-hearing (SDH) (Franco and Araújo 2003; Araújo 2004). The bill that regulates SDH in Brazil contains a passage that explicitly mentions the educational value of intralingual subtitling. It points out that subtitles are not only beneficial for the deaf community, but they also develop students' reading ability and help immigrants in their learning of foreign languages.

The pedagogical use of subtitles has also been mentioned in the literature on audiovisual translation by authors such as Ivarsson and Carroll (1998: 35), who claim that:

> When viewers see a translation into their own language of the foreign (or their own) language on the screen it consolidates over time their familiarity with the language, especially if they happen to have a working knowledge of it already. [...] certain countries are building on this fact to increase literacy, teach and maintain minority languages and consolidate official languages. In Europe children start to learn foreign languages, especially English, at a young age. Watching television makes a substantial contribution to their understanding of spoken language and to improving their pronunciation.

This aspect has been researched by D'Ydewalle and Pavakanun (1996) and their results indicate that Belgian children showed a greater knowledge of Spanish when exposed to subtitled programmes in this language. However, they insist that their results are not conclusive and that more research is needed for further confirmation. Díaz Cintas (quoted in Cayuella 2001), Danan (2004), and Neves

(2004) insist on the benefits of subtitling to language learning since it helps students visualise what they hear, improve their vocabulary acquisition, and gain linguistic skills as well as language awareness.

Despite the recognition of this educational use, the contribution of subtitled films to foreign language learning has not been sufficiently tested. Several studies on the topic (Spanos and Smith 1990; Nobili 1995; Kikuchi 1997; Guillory 1998; Baltova 1999; Williams and Thorne 2000; Yoshino et al. 2000; Cayuela 2001; Talaván Zanón 2006) mention that it is necessary to go deeper into the subject in order to arrive at substantial conclusions. Moreover, the positive influence of subtitling in language teaching and learning is not unanimously upheld as some authors do not believe that it can help foreign language learning. This may be the case of Gilbert (1993), Block (1993), Alexandrescu (1995), Massi and Merino (1996), Bassanta (1997), Hemei (1997) and Donley (2000), who propose numerous activities involving films, but do not suggest using translation as a pedagogical tool. Perhaps they share the view of most language institutions in Fortaleza, Brazil, which think that subtitles – especially interlingual – hamper rather than improve foreign language learning.

To fill the empirical gap, a longitudinal research project was carried out at the *Nucleo de Linguas* (NL) of the State University of Ceará, in Fortaleza, to test the assumption that the use of subtitled films can improve students' oral proficiency. This article describes the main aspects concerning this research.

2. The study

The study was descriptive and semi-experimental, and it involved both qualitative and quantitative instruments of analysis. It was carried out in four years (2003–2006), during NL's regular eight-semester courses. NL is a teacher-training project in which graduates and undergraduates are prepared to become teachers by giving language courses to the community. When NL students finish the course, they are expected to be fluent in the foreign language.

The research began with two experimental groups (2nd and 3rd semesters, known as 2A and 3B, respectively) in August 2003. Two control groups, formed by students not exposed to the experimental factor (subtitled movies), were part of the research too. The objective was to compare the learners' performances and to analyse the effectiveness of the use of subtitles in an EFL setting.

2.1 Subjects and procedures

The subjects were NL students, men and women ranging from 16 to 50 years of age and coming from different backgrounds. Some of them were students (both high school and university students), and some others are businesspeople and housewives. At the beginning, their sixty-hour course was offered at the same time because we were supposed to have the same students until the end of the research. But this strategy proved to be ineffective as all of the 2nd semester students quit the course in the second semester of 2004, and only six of those who began the 3rd semester in 2003 finished it. Even though this aspect does not invalidate the results, future longitudinal research has to find a way to prevent this from happening by creating, for instance, an experimental group in which only the students who begin the experiment are allowed to remain.

The study was divided in three stages: designing the lessons, administering oral proficiency tests, and having the subjects answer evaluation questionnaires to gauge students' opinion on the use of subtitles as a pedagogical tool.

2.2 Lessons

The lessons were designed using interlingual subtitles for beginners and intralingual subtitles for intermediate and advanced-level students. It does not mean that beginners are supposed to respond better to interlingual than to intralingual subtitles. This interesting aspect is not being tested by the research, and the choice was made because interlingual subtitles might be more easily accepted in elementary courses. One concern was that students would reject the use of subtitles if they could not cope with them at the beginning of their learning. However, this presupposition proved to be wrong, as some students asked to have intralingual subtitles in their course too. Future research may address this issue.

The lesson plan was rather straightforward: a film sequence was chosen, and listening and speaking activities were prepared. Most of the films were on DVD, but some VHS containing closed captions were also used. In addition to watching the films, students received phonetic training to help them improve their pronunciation and intonation, and, when appropriate, they were given lessons on the comparison between Portuguese and English. Contrary to some language teaching approaches, I believe that translation and reference to the L1 are useful to EFL learners. Although many people think these two aspects are not acceptable in a communicative class, some authors disagree with this view (Parks 1982;

Laroche 1985; Tudor 1987; Eadie 1999; Ridd 2000). When establishing the main differences between the audiolingual method and communicative language teaching, Brown (1994: 78) states that the first approach accepts neither translation nor the use of L1 while the second recommends both practices whenever they are relevant to communication. In my view, translation should leave its exile (Ridd 2000) and be reintroduced in EFL classes.

2.3 Oral proficiency tests

Pre- and post-tests were given at the beginning and at the end of every semester. Two kinds of tests were prepared to analyse students' oral proficiency: listening comprehension and speaking tests. In the first instance, only post-tests were given. After the first semester in the experiment, it was clear that we needed an instrument that would facilitate the evaluation of students' progress and decided to introduce pre-tests in 2004.

As regards the listening comprehension test students were shown a film sequence and had to answer questions (the language used was English) to check if the clip was properly understood. At the beginning, multiple-choice questions were used, but as we realised that they were in some way guiding students' answers, we decided to use open questions. Before this change, the two groups' performances were very similar. After that, the differences began to show up.

Below, there is an example of the two tests. The scene, from *Mrs. Doubtfire* (Chris Columbus 1993), is about a phone call Miranda (Sally Field) receives from her ex-husband Daniel (Robin Williams), who is responding to an advertisement and pretending to be a woman to get the job as a housekeeper:

Miranda: Hello.
Daniel: Hello, I'm calling in regards to the ad I read in the paper.
Miranda: Yes, would you tell me a little bit about yourself?
Daniel: Oh, certainly, dear. For the past 15 years, I have worked for the Smithe family of Elbor, England. Smithe, dear, not Smith. And for them I did house cleaning, cooking and took care of their 4 glorious children. I grew quite attached but they grew up as children intend to do. Listen to me. I'm going on when you should be telling me about your little ones.
Miranda: I have two girls.
Daniel: Two precious kids. No doubt that they have your eyes.
Miranda: And a boy.
Daniel: Oh! A little prince! How wonderful!

Miranda: I must tell you that would be a little cooking required.
Daniel: Oh! I don't mind, dear. I love some heavy cooking. But I do have one rule. Good nutritious food with me. And any dispute about that is either a good voice raise or empty tummies. That's my rule. I hope that's not so hard with you, dear.
Miranda: No. Would you mind coming on an interview… say… Monday night at 7:30.
Daniel: I'd love to, dear.
Miranda: Wonderful! I'm at 2640 Steiner Street.
Daniel: Steiner?! Oh! How lovely.
Miranda: Could you tell me your name?
Daniel: My name?… I thought I gave to you, dear.
Miranda: No.
Daniel: Oh! Doubtfire.
Miranda: I beg your pardon.
Daniel: Doubtfire. Mrs. Doubtfire.
Miranda: I'm looking forward to meeting you.
Daniel: Oh! Lovely, dear.
Miranda: Bye bye.
Daniel: Ta ta.

The following are the questions students were asked about this scene:

1. Why did the man call?
   (a) To read a paper (b) Because of the ad (c) To talk a little bit about himself (d) He doesn't know
2. How long did he work with the Smithe family?
   (a) For the past 15 years (b) Since he was 50 (c) For 50 years (d) Since he was 15
3. How many children does the woman have?
   (a) 3 (b) 2 (c) 1 (d) 4
4. What is the man required to do?
   (a) Heavy cooking (b) Light cooking (c) Nothing (d) Cook
5. What rule does the man have?
   (a) Nutritious food always (b) Unhealthy Food (c) No arguing (d) Empty stomachs
6. Does she agree with the rule?
   (a) No (b) Yes (c) No comment (d) She didn't hear him

As mentioned previously, the new tests were made up of open questions. Below is the transcription of the dialogue within a scene from the American film *To Wong*

Foo – Thanks for Everything, Julie Lamar (Beeban Kidron 1995), about three drag queens on the road. The scene shows them buying a car to go to California, and, although they have been warned that a Cadillac is not a good choice, they pick it because they think it is 'classy':

Chichi:	*Nenitas*, *nenitas*... look! Look at this... *Dios mío*, look what I found! *Oy*, the seats are like butter.
Noxeema:	Now, this is a car.
Vida:	A car? Mary Alice Louise, no. This is a land yacht.
Chichi:	You know. I used to know a lawyer guy who had a car just like this and I said right then and there I was gonna have one for myself. Vida, can we have this, please?
Noxeema:	But we daren't.
Vida:	I feel like Miss Jane Mansfield in this car.
Noxeema:	Jane Mansfield... not a good auto reference.
Salesman:	Please, it's a wreck. Ladies, you got to... Be careful with the… It'll never get you to California.
Chichi:	Ay. *Listo*. Look! Now Noxee, how can you possibly refuse?
Vida:	Internal combustion… the ultimate accessory.
Salesman:	Ladies, please, I implore you, for your own safety, go with the Toyota Corolla.
Vida:	Well, pumpkins, it looks like it comes down to that age-old decision. Style or substance?
Together:	Hummmmmmm...

The questions about this sequence were:

1. Which car did the 'girls' choose?
2. What do the girls think about it?
3. What did the salesman say about it?
4. Where are they going to travel? California or Philadelphia?
5. The salesman offered them another car. Which one was it?
6. Why did they take the first one?

The speaking test was a filmed session, in which an interviewer asked students general questions: family, jobs, hobbies, etc. At first it consisted of pair work and students were asked to have a conversation on a given topic. As it was not easy to evaluate individual performances, we adopted a more effective strategy: the one-to-one-chat.

2.4 Questionnaires

Evaluation questionnaires in Portuguese were handed out to find out the student's opinion on the use of subtitles as a pedagogical tool. They were asked to tick their preferred answers:

1. Do you think that the classes with the subtitled films helped you learn English?
   ☐ Yes ☐ No ☐ Not much ☐ I don't know
2. Did you enjoy the classes?
   ☐ Yes ☐ No ☐ Not much ☐ I don't know
3. Would you like to go on having subtitled films in your classes?
   ☐ Yes ☐ No ☐ Not much ☐ I don't know
4. Do you feel motivated to learn English by means of subtitled films?
   ☐ Yes ☐ No ☐ Not much ☐ I don't know
5. Do you have any comments about the classes? Do you have any suggestions to improve them?

3. Results

This section offers a summary of the results achieved. They are presented by contrasting the development of the two experimental groups and the two control groups.

3.1 Group A: 2003–2005

3.1.1 *Listening*

Table 1 shows the results of the first group, hereforth GROUP A. The other group, which began in the third semester, is called GROUP B. Another distinction needs to be made. The students exposed to the subtitles are GROUP L and the ones who were not are GROUP R. For instance, 3A in Table 1 refers to the third semester of group A (the one which began in the 2nd semester): 3AL is the experimental group, while 3AR is the control group. The percentages refer to the number of correct answers in each text. Given that the AR group was in the research just as a means of comparison, only the post-test was administered.

The results show that at the beginning (2003–2004/1st semester) the AL group did better than the AR one. The main difference between them was that the AL

Table 1. Test results for listening comprehension (AL and AR groups)

Year	Experimental Group – Group AL		Control Group – Group AR
	Pre-test	Post-test	Post-Test
2003 (August – December) 2A	–	65.0%	51.0%
2004 (January – July) 3A	87.5%	88.6%	50.0%
2004 (August – December) 4A	60.0%	58.0%	53.9%
2005 (January – July) 5A	57.5%	38.8%	36.7%
2005 (August – December) 6A	49.0%	20.0%	70.0%

group responded better to questions whose answers depended on the relationship among subtitles, image and speech. In other words, for the students to answer the questions correctly, they had to have understood the sequence, making use of all the features of an audiovisual text. For example, when answering question 4 about the text on *Mrs. Doubtfire* (What is the man required to do?), the groups needed to infer the answer as Daniel's answer was kind of ambiguous:

> Miranda: I must tell you that would be a little cooking required.
> Daniel: Oh! I don't mind, dear. I love some heavy cooking.

Daniel says that as he does not mind heavy cooking, it would be easy for him to do the required light cooking even though the word 'light' is not uttered. The AR group got confused about these words and did not succeed in answering this question correctly. Most AL students, on the other hand, answered the question successfully. This suggests that the subtitles helped improve their oral proficiency, even more so because it was interlingual subtitles that were being used at the very beginning of the study in 2003. However, the good AL results were not repeated in 2004/2nd semester because, as mentioned above, all the students who began the research quit the course. The same thing happened to the control group. For this reason, their data were not examined in the final results.

3.1.2 *Speaking*

Speaking was more difficult to assess than listening comprehension, and it was evaluated considering two skills: pronunciation and fluency. Pronunciation was only assessed at the end of the experiment and focused on aspects related to the interference of Portuguese in the English pronunciation such as nasalisation of vowels, -ed and -s endings, and English stress patterns. Fluency was evaluated by means of qualitative aspects. The assessment was carried out by the participants in the research (myself, 2 undergraduates, and 2 MA students), who graded the students' performance according to Grant's scale (2001: 7) and later calculated the

Table 2. Test results for oral production (AL and AR groups)

Year	Experimental Group – Group AL		Control Group – Group AR
	Pre-test	Post-test	Post-Test
2003 (August – December) 2A	–	3.2	2.4
2004 (January – July) 3A	3.2	2.1	2.4
2004 (August – December) 4A	2.8	3.0	2.7
2005 (January – July) 5A	2.6	2.2	2.3
2005 (August – December) 6A	2.6	–	1.7

average. Grant's pronunciation proficiency continuum was designed to measure pronunciation, but, for our purposes, it was useful to verify the students' oral proficiency. The scale ranged from 1 to 6:

1. Minimal pronunciation proficiency, listener understands only occasional words.
2. Very difficult for listener to understand, even one accustomed to speaking with non-native speakers; constant repetition needed.
3. Somewhat intelligible to native speakers who are accustomed to speaking with non-native speakers; frequent pronunciation variations distract the listener and prevent understanding.
4. Intelligible to most native speakers; accent and pronunciation variations are somewhat distracting to the listener but rarely interfere with understanding.
5. Obvious accent and pronunciation variations, but these do not interfere with understanding and rarely distract the listener.
6. Barely detectable accent; pronunciation is almost like that of native speakers; rare, isolated mispronunciations, but no patterns of error.

Kormos and Dénes (2004: 2) highlight that evaluating fluency is as difficult as defining it and distinguish between two definitions of fluency: "one which considers fluency as a temporal phenomenon and one that regards it as spoken language competence [...] fluency research suffers from the lack of studies that investigate a combination of linguistic, temporal, phonological and interactional variables".

In their study, they select teachers as referees to evaluate native and non-native teacher's perception of fluency (ibid.: 146), and we decided to use the same criterion in our research even though it might not be the most effective way. To gain in reliability, the final analysis was carried out by lecturers from the English Department at the State University, and no member of the research team took part in it. Table 2 shows the averages of AL and AR students.

When considering fluency, one of the main aspects to focus on is AR students' dependence on a coursebook. When tested, AR students only repeated dialogues and sentences and were unable to create their own speech in English. AL students, on the other hand, were more creative by using the language they learned from the coursebook and from the film scenes they had seen. Their language sounded more natural, while AR's was rather bookish. The main aspect analysed was not accuracy, but students' ability to communicate in English.

As to pronunciation, students were not required to have native-like accent, but it was expected that they were intelligible for both native and non-native speakers of English. In this sense, it can be argued that grade 3 in Grant's scale means that students are making progress with the help of subtitles.

3.2 Group B: 2002–2005

3.2.1 *Listening*

Table 3 presents the results for group B.

The same figures observed when dealing with Group A are also repeated here. BL students showed greater understanding and did much better in both audio- and visual-based questions. That is, BL students were able to reply to questions whose answer could only be found in the interpretation with the image. In a scene from *To Wong Foo*, the screen shows Vida (Patrick Swayze) tearing a map up because he is angry with his mother, who does not approve of his life as a drag queen. In order to answer the question 'What did Vida do with the map?', students had to use their creativity as none of them knew the required verb in English. No BR student answered correctly, and they did not succeed in this test. The BL students, on the contrary, replied with answers such as 'She cut the map into pieces' and 'She destroyed the map', succeeding in their understanding of the sequence.

Table 3. Test results for listening comprehension (BL and BR groups)

Year	Experimental Group – Group BL		Control Group – Group BR
	Pre-test	Post-test	Post-Test
2003 (August – December) 3B	–	77.5%	69.0%
2004 (January – July) 4B	60.4%	58.3%	53.9%
2004 (August – December) 5B	67.3%	57.5%	20.0%
2005 (January – July) 6B	68.7%	81.1%	69.8%
2005 (August – December) 7B	63.0%	71.0%	56.0%
2006 (January – July) 8B	50.0%	81.25%	90.6%

All in all, there does not seem to be a considerable difference between the two groups. The control-group students, who were not exposed to subtitles, presented a good level of listening comprehension too. Individual studies on the topic carried out by Gomes (2004, 2006) and Santos (2003) also confirm this finding.

3.2.2 *Speaking*

Table 4 shows the averages of BL and BR students.

Similar to the listening comprehension skill, the data do not indicate a remarkable difference between the two groups. Unlike in the previous case, the figures fail to show that the experimental group evolved while the other one did not. This difference does not appear in the numbers because we have adopted a qualitative approach to evaluate fluency. By calculating the raters' grades, the BL figures decrease because new students with low oral proficiency joined the group. This hypothesis can be confirmed if we only take on board the students who took part in the study from the beginning, and if we analyse the data quantitatively – which will show up the improvement of the experimental group. The quantitative analysis follows Gomes's proposal by using temporal criteria to measure fluency in areas such as speech rate, rhythm and lexical density. Speech rate refers to the number of syllables articulated per minute, rhythm, to the number of stressed syllables per minute, and lexical density is related to the number of different words pronounced divided by the number of words uttered in a certain speech sample. Table 5 shows this analysis.

Table 4. Test results for oral production (BL and BR groups)

Year	**Experimental Group – Group BL**		**Control Group – Group BR**
	Pre-test	**Post-test**	**Post-Test**
2003 (August – December) 3B	–	2.9	2.3
2004 (January – July) 4B	2.7	2.7	2.7
2004 (August – December) 5B	3.1	2.8	2.5
2005 (January – July) 6B	2.4	2.8	2.2
2005 (August – December) 7B	2.7	2.8	1.8
2006 (January – July) 8B	2.0	2.0	1.9

Table 5. Quantitative Analysis of BL and BR groups

Parameter	**Experimental Group – Group BL**	**Control Group – Group BR**
Spech rate	59.9	35.05
Rhythm	25.7	21.8
Lexical density	0.35	0.41

The questionnaires showed that the students enjoyed having audiovisual translation in class, suggesting that the use of this pedagogical tool should be extended to other NL courses. They felt motivated and stated that they would have liked to have subtitled films until the end of the course.

4. Concluding remarks

The results presented so far are not conclusive, but they corroborate other researchers' views that subtitles do improve foreign language learning and can be a remarkable pedagogical tool. Although we expected students' listening comprehension skills to improve the most, it was the speaking ability that produced the best results.

The explanation for some of these results may lie in the teaching approach: subtitles do not teach, they do not replace teachers. Some classes that make use of a very communicative pedagogical tool might not be communicative. Even though they may not admit to it, NL teachers are still following some principles of the audiolingual method, which implies that communicative competence can only be achieved after linguistic competence. Contrary to these claims, most schools in Fortaleza, NL included, still use a version of the audiolingual method. Although they work with so-called 'communicative materials', their aim is still accuracy since it is believed that fluency comes after the student has mastered the language. As a consequence, few students are able to speak in English when they finish a three or four year course.

Based on this presupposition, Gomes (2006) discusses this methodological aspect and, by means of an experimental group, is able to demonstrate that subtitled movies become a powerful tool when used in a communicative course. After eighteen months of exposure to subtitled films, his students' performance is superior to the AL and BL groups presented here. Though more research needs to be done in order to reach final conclusions, there is one certainty: subtitles are not harmful to language learning. And this research emphatically shows that they do have a positive effect on the learners.

Acknowledgements

I am deeply grateful to the students Daniel Silva dos Prazeres, João Antônio Pimenta Ribeiro Neto, Nelson de Sena Martins, Tiago Martins da Cunha, Francisco Wellington Borges Gomes and Edilene Barbosa. For financial support, I thank FUNCAP and CNPq.

References

Agost, R. and F. Chaume. 1996. "L'ensenyament de la traducció audiovisual". In A. Hurtado Albir (1996) *La enseñanza de la traducción*. Castelló: University Jaume I, 207–211.

Agost, R., F. Chaume and A. Hurtado Albir. 1999. "La traducción audiovisual". In A. Hurtado Albir (coord.) *Enseñar a traducir*. Madrid: Edelsa, 182–195.

Alcandre, J.-J. 1995. "Une formation universitaire pour la traduction audiovisuelle". *Translatio, Nouvelles de la FIT-FIT Newsletter* XIV(3–4): 443–445.

Aleksonytė, Z. 1999. "Comparative analysis of subtitles and voice-over in Danish and Lithuanian respectively as compared to English (based on the Danish film *Breaking the Weaves*)". Vilnius: University of Vilnius. Manuscript.

Alexandrescu, R. 1995. "A middle way video approach to EFL teaching". *English Teaching Forum Online* 33(2). http://exchanges.state.gov/forum/vols/vol33/no2/p44.htm

Amador, M., C. Dorado and P. Orero. 2004. "e-AVT: A perfect match: strategies, functions and interactions in an on-line environment for learning audiovisual translation". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 141–153

Araújo, V. L. S. 2004. "Closed subtitling in Brazil". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 199–212.

Aristotle. 1997. *Poetics*. New York: Dover Publications.

Arrojo, R. 1995. "Postmodernism and the teaching of translation". In C. Dollerup and V. Appel (eds.) *Teaching Translation and Interpreting 3: New Horizons*. Amsterdam and Philadelphia: John Benjamins, 97–103.

Austermühl, F. 2006. "Training translators to localize". *Translation Technology and its Teaching*. Tarragona: Intercultural Studies Group. University Rovira i Virgili. http://isg.urv.es/library/papers/Austermuehl_Training.pdf

Baker, M. 1992. *In Other Words*. London and New York: Routledge.

Baker, R. G., A. D. Lambourne and G. Rowston. 1984. *Handbook for Television Subtitlers*. Winchester: University of Southampton and Independent Broadcasting Authority.

Baldry, A. 2002. "Computerized subtitling: A multimodal approach to the learning of minority languages". In G. Talbot and P. Williams (eds.) *Essays in Language, Translation, and the Digital Learning Technologies*. Leics: Matador, 69–84.

Baltova, I. 1999. "Multisensory language teaching in a multidimensional curriculum: The use of authentic bimodal video in core French". *Canadian Modern Language Review* 56(1): 31–48. www.utpjournals.com/product/cmlr/561/561-Baltova.html

Bartrina, F. 2001. "La prevision del procés d'ajust com a estratègia de traducció per a l'ensenyament del doblatge". In F. Chaume and R. Agost (eds.) *La traducción en los medios audiovisuales*. Castelló: University Jaume I, 65–71.

Bartrina, F. 2003. "Què és una bona subtitulació? Docència, aprenentatge i subtitulació digital". *Actas de las VII Jornadas de Traducció en Vic*. www.uvic.cat/fchtd/_fitxers/jornades_2003/fitxers/bartrina.doc

Bartrina, F. and E. Espasa. 2005. "Audiovisual translation". In M. Tennent (ed.), *Training for the New Millennium*. Amsterdam and Philadelphia: John Benjamins, 83–100.

Bassanta, C. P. 1997. "Using film posters in the classroom". *English Teaching Forum Online* 35 (3). http://exchanges.state.gov/forum/vols/vol35/no3/p44.htm

BBC. 2003. "BBC plans to open up its archive to the public". London: BBC. www.bbc.co.uk/pressoffice/pressreleases/stories/2003/08_august/24/dyke_dunn_lecture.shtml

de Beaugrande, R. and W. U. Dressler. 1981. *Introduction to Text Linguistics*. London: Longman.

Bernal-Merino, M. 2006. "On the translation of video games". *The Journal of Specialised Translation* 6: 22–36. www.jostrans.org/issue06/art_bernal.php

Bernal-Merino, M. 2007. "What's in a game?". *Localisation Focus, the International Journal of Localisation* 6(1): 19–31.

Black, S. and B. Wilcox. 1998. "How about the real world? Students learn from experienced editors". *Journal of Adolescent & Adult Literacy* 42(2): 101–103.

Blane, S. 1996. "Interlingual subtitling in the languages degree". In P. Sewell and I. Higgins (eds.) *Teaching Translation in Universities: Present and Future Perspectives*. London: AFLS and CILT, 183–208.

Block, D. M. 1993. "Authentic video and classroom observation". *System* 21(1): 49–67.

Borras, I. and R. C. Lafayette. 1994. "Effects of multimedia courseware subtitling on the speaking performance of college students of French". *The Modern Language Journal* 78(1): 61–75.

Bowers, C. 1998. *The Nature and Constraints of Subtitling with Particular Reference to Intralingual Subtitling and other Forms of Media Access for the Deaf and Hard-of-Hearing*. Manchester: University of Manchester. MA Dissertation.

Brondeel, H. 1994. "Teaching subtitling routines". *Meta* 39(1): 26–33. www.erudit.org/revue/meta/1994/v39/n1/002150ar.pdf

Bruzzi, S. 2000. *New Documentary: A Critical Introduction*. London and New York: Routledge.

Caruana, S. 2006. "Trilingualism in Malta: Maltese, English and 'Italiano Televisivo'". *International Journal of Multilingualism* 3: 159–172.

Cattrysse, P. 1995. *Handboek scenarioschrijven*. Leuven en Apeldoorn: Garant.

Cattrysse, P. 2001. "Multimedia and translation methodological considerations". In Y. Gambier and H. Gottlieb (eds.) *(Multi)Media Translation. Concepts, Practices and Research*. Amsterdam and Philadelphia: John Benjamins, 1–12.

Cattrysse, P. 2005. "Alternative and global scriptwriting. Some considerations about binary thinking", *E-View* 1. http://comcom.uvt.nl/e-view/05-1/cattrysse.pdf

Cayuela, M. H. 2001. "Subtitulado intralingüístico con fines didácticos (*Speak Up)*". In L. Lorenzo García and A. M. Pereira Rodríguez (eds.) *Traducción subordinada (II): El subtitulado (inglés-español/galego)*. Vigo: University of Vigo, 147–167.

Chandler, H. 2005. *The Game Localization Handbook*. Massachusetts: Charles River Media.

Chaume, F. 1997. "Translating non-verbal information in dubbing". In F. Poyatos (ed.) *Non-verbal Communication and Translation. New Perspectives and Challenges in Literature, Interpretation and the Media*. Amsterdam and Philadelphia: John Benjamins, 315–326.

Chaume, F. 1999. "La traducción audiovisual: investigación y docencia". *Perspectives: Studies in Translatology* 7(2): 209–219.

Chaume, F. 2000. *La traducción audiovisual: estudio descriptivo y modelo de análisis de los textos audiovisuales para su traducción*. Castelló: University Jaume I. PhD Thesis.

Chaume, F. 2002. "Models of research in audiovisual translation". *Babel* 48(1): 1–13.
Chaume, F. 2003. "Nuevas tecnologías y documentación en la enseñanza de la traducción audiovisual". *Actes de les VII Jornades de Traducció de Vic. Interfícies. Apropant la pedagogia de la traducció i de les llengües estrangeres*. Vic: University of Vic. www.uvic.cat/fchtd/_fitxers/jornades_2003/fitxers/chaume.doc
Chaume, F. 2004a. *Cine y traducción*. Madrid: Cátedra.
Chaume, F. 2004b. "Synchronization in dubbing: a translational approach". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 35–52.
Chaume, F. 2006. "Screen translation: Dubbing". In K. Brown (ed.) *Encyclopedia of Language and Linguistics*, *2nd Ed*. Oxford: Elsevier.
Chaume, F. Forthcoming. "Research on translation of audiovisual texts from a semiotic perspective: Some methodological proposals". In M. Saraceni and C. O'Sullivan (eds.) University of Portsmouth.
Chesterman, A. and E. Wagner. 2002. *Can Theory Help Translators? A Dialogue Between the Ivory Tower and the Wordface*. Manchester: St. Jerome.
Chion, M. 1994. *Audio-vision: Sound on Screen*. New York: Columbia University Press.
Clark, R., A. Rothwell and M. Shuttleworth. 2002. "Integrating language technology into a postgraduate translation programme". In B. Maia, J. Haller and M. Ulyrch (eds.) *Training the Language Services Provider for the New Millennium: Proceedings of the III Encontros de Tradução de Astra-FLUP*. Porto: University of Porto, 63–70.
Critchley, S., A. Hartley and R. Salkie. 1996. "A skills-led approach to translation teaching". In P. Sewell and I. Higgins (eds.) *Teaching Translation in Universities: Present and Future Perspectives.* London: AFLS and CILT, 101–119.
Danan, M. 1992. "Reversed subtitling and dual coding theory: New directions for foreign language instruction". *Language Learning: A Journal of Applied Linguistics* 42(4): 497–527.
Danan, M. 2004. "Captioning and subtitling: Undervalued language learning strategies". *Meta* 49(1): 67–77. www.erudit.org/revue/meta/2004/v49/n1/009021ar.pdf
Davis, K. 2001. *Deconstruction and Translation*. Manchester: St. Jerome.
Delabastita, D. 1989. "Translation and mass-communication: Film and T.V. translation as evidence of cultural dynamics". *Babel* 35(4): 193–218.
Delabastita, D. 1990. "Translation and the mass media". In S. Bassnett and A. Lefevere (eds.) *Translation, History and Language.* London: Pinter, 97–109.
Delisle, J. 1993. *La traduction raisonnée. Manuel d'initiation à la traduction professionnelle de l'anglais vers le français*. Ottawa: University of Ottawa.
Delisle, J. 1980. *L'analyse du discours comme méthode de traduction: Initiation à la traduction française de textes pragmatiques anglais, théorie et pratique*. Ottawa: University of Ottawa.
Derrida, J. 1974. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. London: Johns Hopkins University Press.
Díaz Cintas, J. 1995. "El subtitulado como técnica docente". *Vida Hispánica* 12: 10–14.
Díaz Cintas, J. 1997. "Un ejemplo de explotación de los medios audiovisuales en la didáctica de lenguas extranjeras". In M. C. Cuéllar (ed.) *Las nuevas tecnologías integradas en la programación didáctica de lenguas extranjeras*. Valencia: University of Valencia, 181–191.
Díaz Cintas, J. 2001a. *La traducción audiovisual: el subtitulado*. Salamanca: Almar.
Díaz Cintas, J. 2001b. "Teaching subtitling at university". In S. Cunico (ed.) *Training Translators and Interpreters in the New Millenium (sic)*. Portsmouth: University of Portsmouth, 29–44.
Díaz Cintas, J. 2003a. *Teoría y práctica de la subtitulación: inglés / español*. Barcelona: Ariel.

Díaz Cintas, J. 2003b. "Audiovisual translation in the third millennium". In G. Anderman and M. Rogers (eds.) *Translation Today. Trends and Perspectives*. Clevedon: Multilingual Matters, 192–204.

Díaz Cintas, J. and A. Remael. 2007. *Audiovisual Translation: Subtitling*. Manchester: St Jerome.

Díaz Cintas, J., J. Mas López and P. Orero, P. 2006. "Reflexiones en torno a la enseñanza de la traducción audiovisual en España. Propuestas de futuro". In N. Perdu Honeyman et al. (eds.) *Inmigración, cultura y traducción: Reflexiones interdisciplinares.* Almería: University of Almería. 560–566.

Díaz Cintas, J. and P. Orero. 2003. "Course profile: Postgraduate courses in audiovisual translation". *The Translator* (9)2: 371–388.

Díaz Cintas, J. and P. Orero. 2005. "Voice-over". In K. Brown (ed.) *Encyclopedia of Language and Linguistics.* 2nd Ed. Oxford: Elsevier, 477–480.

Díaz Cintas, J., P. Orero and A. Remael (eds.) 2007. *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language*. Amsterdam: Rodopi.

Díaz Cintas, J. and G. Anderman. Forthcoming. *Audiovisual Translation: Language Transfer on Screen*. Basingstoke: Palgrave Macmillan.

Dollerup, C. 1974. "On subtitles in television programmes". *Babel* 20: 197–202.

Dollerup, C. and A. Loddegaard (eds.). 1992. *Teaching Translation and Interpreting. Training, Talent and Experience*. Amsterdam and Philadelphia: John Benjamins.

Dollerup, C. and A. Lindegaard (eds.). 1994. *Teaching Translation and Interpreting 2. Insights, Aims, Visions*. Amsterdam and Philadelphia: John Benjamins.

Dollerup, C. and V. Appel (eds.). 1996. *Teaching Translation and Interpreting 3. New Horizons*. Amsterdam and Philadelphia: John Benjamins.

Donley, K. M. 2000. "Film for fluency". *English Teaching Forum Online* 38(2). http://exchanges.state.gov/forum/vols/vol38/no2/p24.htm

Doughty, C. J. 2003. "Instructed SLA: Constraints, compensation, and enhancement". In C. J. Doughty and M. H. Long (eds.) *The Handbook of Second Language Acquisition*. Malden, MA: Blackwell, 256–310.

Dries, J. 1994. "Slightly out of synch". *Television Business International,* December: 62–63.

Dries, J. 1997. "Language barriers in audiovisual Europe". *European Cultural Foundation Newsletter* 20(3): 12–13.

Duff, A. 1989. *Translation*. Oxford: Oxford University Press.

d'Ydewalle, G. 1999. "The psychology of film perception". *Rivista Psicologica Italiana* 17: 11–13.

d'Ydewalle, G., C. Praet, K. Verfaillie and J. Van Rensbergen. 1991. "Watching subtitled television. Automatic reading behaviour". *Communication Research* 18 (5): 650–666.

d'Ydewalle, G., J. Van Rensbergen and J. Pollet. 1987. "Reading a message when the same message is available auditorily in another language: The case of subtitling". In J. K. O'Regan and A. Lévy-Schoen (eds.) E*ve Movements: From Psychology to Cognition*. Amsterdam: North-Holland, 313–321.

d'Ydewalle, G. and J. Van Rensbergen. 1989. "Developmental studies of text-picture interactions in the perception of animated cartoons with texts". In H. Mandl and J. R. Levin (eds.) *Knowledge Acquisition from Text and Pictures*. Amsterdam: North-Holland, 233–248.

d'Ydewalle, G., P. Muylle and J. Van Rensbergen. 1985. "Attention shifts in partially redundant information situations". In R. Groner, G. W. McConkie and C. Menz (eds.) *Eye Movements and Human Information Processing*. Amsterdam: North-Holland, 375–384.

d'Ydewalle, G. and U. Pavakanun. 1996. "Le sous-titrage à la télévision facilite-t-il l'apprentissage des langues?". In Y. Gambier (ed.) *Les transferts linguistiques dans les médias audiovisuels*. Villeneuve d'Ascq: Presses Universitaires du Septentrion, 217–223.

Ehrman, M. E. 1996. *Understanding Second Language Learning by Difficulties*. Thousand Oaks, California: Sage Publications.

Ellis, N. C. 2003. "Constructions, chunking, and connectionism: The emergence of second language structures". In C. J. Doughty and M. H. Long (eds.) *The Handbook of Second Language Acquisition*. Malden, MA: Blackwell, 63–103.

Espasa, E. 2001. "La traducció per al teatre i per al doblatge a l'aula: un laboratori de proves". In F. Chaume and R. Agost (eds.) *La traducción en los medios audiovisuales*. Castelló: University Jaume I, 57–64.

Espasa, E. 2003. "La subtitulació digital en l'aula de traducció audiovisual". *Actas de las VII Jornadas de Traducció en Vic*. www.uvic.cat/fchtd/_fitxers/jornades_2003/fitxers/espasa.doc

Espasa, E. 2004. "Myths about documentary translation". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 183–197.

Esselink, B. 2006. "The evolution of localization". *Translation Technology and its Teaching*. Tarragona: University Rovira i Virgili. http://isg.urv.es/library/papers/Esselink_Evolution.pdf

Even-Zohar, I. 1979. "Polysystem theory". *Poetics Today* 1/2: 287–310.

Feyten, C. M. 1991. "The power of listening ability: An overlooked dimension in language acquisition". *The Modern Language Journal* 75(2): 173–180.

FIA (ed.) 2004. *Tools for Screenwriters' Training TEST*. Valencia: Internal report. Manuscript.

Field, S. 1982 [1979]. *Screenplay. The Foundations of Screenwriting. A Step-By-Step Guide from Concept to Finished Script*. New York: Delta.

Fodor, I. 1976. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psycological Aspects*. Hamburg: Buske Verlag.

Franco, E. 2000a. *Revoicing the Alien in Documentaries. Cultural Agency, Norms and the Translation of Audiovisual Reality*. Leuven: KUL. PhD Thesis.

Franco, E. 2000b. "Documentary film translation: A specific practice?". In A. Chesterman et al. (eds.) *Translation in Context. Selected Contributions from the EST Congress, Granada 1998*. Amsterdam and Philadelphia: John Benjamins, 233–242.

Franco, E. 2001a. "Inevitable exoticism: The translation of culture-specific items in documentaries". In F. Chaume and R. Agost (eds.) *La traducción en los medios audiovisuales*. Castelló: University Jaume I, 177–181.

Franco, E. 2001b. "Voiced-over television documentaries. Terminological and conceptual issues for their research". *Target* 13(2): 289–304.

Franco, E. and V. L. S. Araújo. 2003. "Reading television: Checking deaf people's reaction to closed subtitling in Fortaleza, Brazil". *The Translator* 9(2): 249–267.

Frazier, G. 1975. *The Autobiography of Miss Jane Pitman: An All-audio Adaptation of the Teleplay for the Blind and Visually Handicapped*. San Francisco: San Francisco State University. MA Dissertation.

Gambier, Y. 1996. "La traduction audiovisuelle un genre nouveau?". In Y. Gambier (ed.) *Les Transferts Linguistiques dans les Médias Audiovisuels*. Villeneuve d'Ascq (Nord): Presses Universitaires du Septentrion, 7–12.

Gambier, Y. 2003. "Introduction. Screen transadaptation: Perception and reception". *The Translator* 9(2): 171–189.

Gambier, Y. (ed.) 2004. *Traduction Audiovisuelle / Audiovisual Translation*. Special Issue of *Meta* 49(1).

Gambier, Y. and H. Gottlieb (eds.) 2001. *(Multi)Media Translation: Concepts, Practices and Research*. Amsterdam and Philadelphia: John Benjamins.

Gass, S. 2003. "Input and interaction". In C. J. Doughty and M. H. Long (eds.) *The Handbook of Second Language Acquisition*. Malden, MA: Blackwell, 224–255.

Gentzler, E. 2003. "Interdisciplinary connections". *Perspectives: Studies in Translatology* 11(1): 11–24.

Georgakopoulou, P. Forthcoming. "Subtitling for the DVD industry". In J. Díaz Cintas and G. Anderman (eds.) *Audiovisual Translation: Language Transfer on Screen*. Basingstoke: Palgrave Macmillan.

Gilbert, M. 1993. "Using movies for teaching low level students of English". *English Teaching Forum Online* 31(3). http://exchanges.state.gov/forum/vols/vol31/no3/p29.htm

Gile, D. 1994. "The process-oriented approach in translation training". In C. Dollerup and A. Lindegaard (eds.) *Teaching Translation and Interpreting 2. Insights, Aims, Visions.* Amsterdam and Philadelphia: John Benjamins, 107–112.

Gile, D. 1995. *Basic Concepts and Models for Translator and Interpreter Training*. Amsterdam and Philadelphia: John Benjamins.

Gile, D. 2005. *La traduction. La comprendre, l'apprendre*. Paris: Presses Universitaires de France.

Gomes, F. W. B. 2004. *Legenda e ensino: uma análise da eficácia do uso didático de filmes legendados no desenvolvimento da proficiência oral de aprendizes de língua inglesa*. Teresina: State University of Piauí. Manuscript.

Gomes, F. W. B. 2006. *O Uso de filmes legendados como ferramenta para o desenvolvimento da proficiência oral de aprendizes de língua inglesa***.** Fortaleza: State University of Ceará. MA dissertation.

González Davies, M. 2004. *Multiple Voices in the Translation Classroom*. Amsterdam and Philadelphia: John Benjamins.

Gottlieb, H. 1992. "Subtitling – a new university discipline". In C. Dollerup and A. Loddegaard (eds.) *Teaching Translation and Interpreting*. Amsterdam and Philadelphia: John Benjamins, 161–170.

Gottlieb, H. 1994. "Subtitling: people translating people". In C. Dollerup and A. Lindegaard (eds.) *Teaching Translation and Interpreting 2. Insights, Aims, Visions*. Amsterdam and Philadelphia: John Benjamins, 261–274.

Gottlieb, H. 1996. "Theory into practice: designing a symbiotic course in subtitling". In C. Heiss and R. M. Bolletieri (eds.) *Traduzione multimediale per il cinema, la televisione e la scena.* Bologna: Clueb, 281–295.

Gottlieb, H. 1997. *Subtitles, Translation and Idioms*. Copenhagen: University of Copenhagen.

Gottlieb, H. 2004. "Language-political implications of subtitling". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 83–100.

Gouadec, D. 2002. "Training translators: Certainties, uncertainties, dilemmas". In B. Maia, J. Haller and M. Ulyrch (eds.) *Training the Language Services Provider for the New Millennium: Proceedings of the III Encontros de Tradução de Astra-FLUP*. Porto: University of Porto, 31–41.

Grant, L. 2001.*Well Said*. 2nd Ed. Boston: Heinle & Heinle Publishers.

Grice, H. P. 1975. "Logic and conversation". In P. Cole and J. Morgan (eds.) *Syntax and Semantics 3: Speech Acts*. New York: Academic Press, 41–58.

Grigaravičiūtė, I. and H. Gottlieb. 1999. "Danish voices, Lithuanian voice-over. The mechanics of non-synchronous translation". *Perspectives: Studies in Translatology* 7(1): 41–80.

de Groot, V. 2001. *Zogezegd, so ondertiteld? Een Verkennend Onderzoek naar de Taalkundige Verschillen tussen spraak en endertiteling voor doven en slechthorenden en de manier waarop deze bestudeerd kunnen worden*. Tilburg: Katholieke Universiteit Brabant. MA report.

Guillory, H. G. 1998. "The effects of keyword captions to authentic French video on learner comprehension". *Calico Journal* 15(1–3): 89–108.

Gutt, E. 1991. *Translation and Relevance*. Oxford: Blackwell.

Hampe, B. 1993. *Video Scriptwriting. How to Write for $4 Billion Commercial Video Market*. New York: Plume.

Hemei, J. 1997. "Teaching with video in an English class". *English Teaching Forum Online* 35(2). http://exchanges.state.gov/forum/vols/vol35/no2/p45.htm

Herron, C. and J. Hanley. 1992. "Using video to introduce children to a foreign culture". *Foreign Language Annals* 25(5): 419–426.

Herron, C. and M. Morris. 1995. "A comparison study of the effects of video-based versus text-based instruction in the foreign language classroom". *The French Review* 68(5): 775–795.

Holmes, J. S. 1972 (1988). "The name and nature of Translation Studies". In *Translated! Papers on Literary Translation and Translation Studies.* Amsterdam: Rodopi.

Holobow, N. E., W. E. Lambert and L. Sayegh. 1984. "Pairing script and dialogue: Combinations that show promise for second or foreign language learning". *Language Learning* 34(4): 59–76.

Hulstijn, J. H. 2003. "Incidental and intentional learning". In C. J. Doughty and M. H. Long (eds.) *The Handbook of Second Language Acquisition*. Malden, MA: Blackwell, 349–381.

Hurtado Albir, A. (eds.). 1999a. *Enseñar a traducir. Metodología en la formación de traductores e intérpretes*. Madrid: Edelsa.

Hurtado Albir, A. 1999b. "Objetivos de aprendizaje y metodología en la formación de traductores e intérpretes". In A. Hurtado Albir (dir.) *Enseñar a traducir. Metodología en la formación de traductores e intérpretes. Teoría y fichas prácticas*. Madrid: Edelsa, 8–58.

Hurtado Albir, A. 2001. *Traducción y traductología. Introducción a la traductología.* Madrid: Cátedra.

Imhauser C. 2000. "Curriculum development for screen translation". Paper presented at the *3rd International Languages and the Media Conference in Berlin*. Manuscript.

Ivarsson, J. and M. Carroll. 1998. *Subtitling*. Simrisham: TransEdit HB.

James, H. 1995. "Training in screen translation from Lampeter to a European Association". *Translatio, Nouvelles de la FIT-FIT Newsletter* XIV(3–4): 446–450.

James, H. 1998. "Screen translation training and European co-operation". In Y. Gambier (ed.) *Translating for the Media*. Turku: University of Turku, 243–258.

James, H., I. Roffe and D. Thorne. 1996. "Assessment and skills in screen translation". In C. Dollerup and V. Appel (eds.) *Teaching Translation and Interpreting 3: New Horizons*. Amsterdam and Philadelphia: John Benjamins, 177–186.

Jiménez Hurtado, C. (ed) 2007. *Traducción y accesibilidad: Subtitulación para sordos y audiodescripción para ciegos: nuevas modalidades de Traducción Audiovisual*. Frankfurt am Main: Peter Lang.

Kalanzi, D. 2005. *Language Technology in the Service of Deaf and Hard of Hearing People Accessing Audiovisual Material: Text Simplification*. Second Year Report, PhD Report, University of Manchester.

Kaufmann, F. 2004. "Un exemple d'effet pervers de l'uniformisation linguistique dans la traduction d'un documentaire: de l'hébreu des immigrants de 'saint-Jean' au français normatif d'ARTE". *Meta* 49(1): 148–160. www.erudit.org/revue/meta/2004/v49/n1/009030ar.pdf

Keller, H. 1993. "Three days to see". *Atlantic Monthly*, January. www.theatlantic.com/issues/33jan/keller.htm

Kelly, D. 2005. *A Handbook for Translator Trainers*. Manchester: St Jerome.

Kikuchi, T. 1997. "A review of research on the educational use of closed captioned materials in Japan". http://captioning.robson.org/resources/papers/kikuchi.html

Kiraly, D. 1999. *From teacher-centred to learning-centred classrooms in translator education: Control, chaos and collaboration*. www.fut.es/~apym/symp/kiraly.html

Kiraly, D. 2000. *A Social Constructivist Approach to Translator Education – Empowerment from Theory to Practice*. Manchester: St Jerome.

Klein, W. 1986. *Second Language Acquisition*. Cambridge: Cambridge University Press.

Klerkx, J. 1998. "The place of subtitling in a translator training course". In Y. Gambier (ed.) *Translating for the Media*. Turku: University of Turku, 259–264.

Kolodny, L. 2006. "Global video game market set to explode". *Business Week Online*, 23 June. www.businessweek.com/innovate/content/jun2006/id20060623_163211.htm

Kormos, J. and M. Dénes. 2004. "Exploring measures and perceptions of fluency in the speech of second language learners." *System* 32: 145–164.

Kothari, B., A. Pandey and A. R. Chudgar. 2004. "Reading out of the 'idiot box': Same-language subtitling on television in India". *Information Technologies and International Development* 2(1): 23–44. www.mitpressjournals.org/doi/pdf/10.1162/1544752043971170

Kovačič, I. 1995a. "Reinforcing or changing norms in subtitling". In C. Dollerup and V. Appel (eds.) *Teaching Translation and Interpreting 3: New Horizons*. Amsterdam and Philadelphia: John Benjamins, 105–109.

Kovačič, I. 1995b. "Reception of subtitles. The non-existent ideal viewer". *FIT Newsletter-Nouvelles de la FIT* 14: 376–383.

Kovačič, I. 1998. "Language in the media: A new challenge for translator trainers". In Y. Gambier (ed.) *Translating for the Media*. Turku: University of Turku, 123–130.

Krashen, S. D. 1985. *The Input Hypothesis*. London: Longman.

Krashen, S. D. 1987. *Principles and Practice in Second Language Acquisition*. London: Prentice-Hall International.

Kravoska, D. 2004. "Simultaneous use of voice-over and subtitles for bilingual audiences". *Translating Today* 1: 25–27.

Kussmaul, P. 1995. *Training the Translator*. Amsterdam and Philadelphia: John Benjamins.

Laine, M. 1996. "Le commentaire comme mode de traduction". In Y. Gambier (ed.) *Les Transferts Linguistiques dans les Médias Audiovisuels*. Villeneuve d'Ascq (Nord): Presses Universitaires du Septentrion, 197–205.

Lambert, W. E., I. Boehler and N. Sidoti. 1981. "Choosing the languages of subtitles and spoken dialogues for media presentations: Implications for second language education". *Applied Psycholinguistics* 2: 133–148.

Laviosa, S. 2002. *Corpus-based Translation Studies.* Amsterdam and New York: Rodopi.

de Linde, Z. and N. Kay. 1999. *The Semiotics of Subtitling*. Manchester: St. Jerome.

Long, M. H. 1996. "The role of the linguistic environment in second language acquisition". In T. Bhatia and W. Richie (eds.) *Handbook of Second Language Acquisition*. San Diego: Academic Press, 413–468.

Lorenzo García, L. and A. M. Pereira Rodríguez (eds.) 2001. *Traducción subordinada (II): el subtitulado (inglés-español/galego)*. Vigo: University of Vigo.

Loureiro Pernas, M. 2007. "Paseo por la localización de un videojuego". *Revista Tradumàtica* 5. www.fti.uab.cat/tradumatica/revista/num5/articles/03/03art.htm

Lucey, P. 1996. "Twelve strategies for enhancing visual content". Creative Screenwriting. *Writing Independent Film* 3(1): 98–106.

Luyken, G. M. et al. 1991. *Overcoming Language Barriers in Television*. Manchester: European Institute for the Media.

Malkin, Y. 1986. "The screenplay as a new literary form, its affinity to the theatre play". *Cahiers du Scénario* 1: 1–15.

Mangiron, C. and M. O'Hagan. 2006. "Game localisation: Unleashing imagination with 'restricted' translation". *The Journal of Specialised Translation* 6: 10–21. www.jostrans.org/issue06/art_ohagan.php

Marleau, L. 1982. "Les sous-titres… un mal nécessaire". *Meta* 27(3): 271–285. www.erudit.org/revue/meta/1982/v27/n3/index.html

Martí Ferriol, J. L. 2006. *Estudio empírico y descriptivo del método de traducción para doblaje y subtitulación*. Castelló: University Jaume I. PhD Thesis.

Martínez Sierra, J. J. 2004. *Estudio descriptivo y discursivo de la traducción del humor en textos audiovisuales. El caso de* Los Simpson. Castelló: University Jaume I. PhD Thesis.

Mason, I. 1989. "Speaker meaning and reader meaning: Preserving coherence in screen translating". In R. Kolmel and J. Payne (eds.) *Babel. The Cultural and Linguistic Barriers Between Nations*. Aberdeen: Aberdeen University Press, 13–24.

Mason, I. 2001. "Coherence in subtitling: the negotiation of face". In F. Chaume and R. Agost (eds.) *La traducción en los medios audiovisuales.* Castelló: University Jaume I, 19–32.

Massi, M. P. and A. G. Merino. 1996. "Film and EFL. What's playing in the language classroom". *English Teaching Forum Online* 34(1). http://exchanges.state.gov/forum/vols/vol34/no1/p20.htm

Matamala, A. 2004. "Main challenges of documentary translation". Paper delivered at the International Conference *In So Many Words, Language Transfer on the Screen*. London: Roehampton University.

Matamala, A. 2006. "Les noves tecnologies en l'ensenyament de la traducció audiovisual". Paper delivered at the *X Jornades de Traducció i Interpretació a Vic: Tecnologies a l'Abast*.

Mayoral, R. 1993. "La traducción cinematográfica: el subtitulado". *Sendebar* 4: 45–68.

Mayoral, R. 2003. "Procedimientos que persiguen la reducción o expansión del texto en la traducción audiovisual". *Sendebar* 14: 107–125.

Mayoral, R., D. Kelly and N. Gallardo. 1988. "Concept of constrained translation. Non-Linguistic perspectives of translation". *Meta* 33(3): 356–367. www.erudit.org/revue/meta/1988/v33/n3/003608ar.pdf

Mayoral, R. Forthcoming. "Changing factors in translator training". *Studies in Translation*, Journal of the Jordanian Translator's Association.

McCarthy, D. 2005. *The Complete Guide to Game Development Art and Design*. Cambridge: ILEX press.

McKee, R. 1997. *Story: Substance, Structure, Style, and the Principles of Screenwriting.* New York: Regon Books, Harper Collins Publishers.

Merino, R. 2001. "Textos dramáticos traducidos y censurados en la España de Franco (años sesenta): el teatro y el cine, espectáculos controlados". In J. D. Sanderson (ed.) *¡Doble o nada! Actas de las I y II Jornadas de doblaje y subtitulación*. Alacant: University of Alicante, 85–97.

Metz, C. 1974. *Film Language. A Semiotics of the Cinema.* Chicago: University of Chicago Press.

Molina, L. 2001. *Análisis descriptivo de la traducción de los culturemas árabe-español*. Barcelona: University Autònoma de Barcelona. PhD Thesis.

Moreno, L. 2003. *La traducción audiovisual en España: estado de la cuestión*. Granada: University of Granada. BA Dissertation.

Neuman, S. B. and P. Koskinen. 1992. "Captioned television as a comprehensible input: Effects of incidental learning from context for language minority students". *Reading Research Quarterly* 27: 94–106.

Neves, J. 2004. "Language awareness through training in subtitling". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 127–140.

Neves, J. 2005. *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing*. London: University of Surrey Roehampton. PhD thesis. http://rrp.roehampton.ac.uk/artstheses

Nobili, P. 1995. "Cinema(to)grafo. L'uso didattico dei sottotitoli per l'apprendimento delle lingue straniere". *Studi italiani di linguistica teorica e applicata* XXIV(1): 151–172.

Nord, C. 1998. "What do we know about the target receiver?" In A. Beeby, D. Ensinger and M. Presas (eds.) *Investigating Translation*. Amsterdam and Philadelphia: John Benjamins, 195–212.

Nowotny, H. 2005. "The potential of transdisciplinarity". *Interdisciplines*. www.interdisciplines.org/interdisciplinarity/papers/5

O'Hagan, M. 2006. "Training for localization (replies to a questionnaire)". *Translation Technology and its Teaching*. Tarragona: University Rovira i Virgili. http://isg.urv.es/library/papers/OHagan_Training.pdf

Orero, P. (ed.) 2004a. *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins.

Orero, P. 2004b. "The pretended easiness of voice-over translation of TV". *The Journal of Specialised Translation* 2: 76–96.

Orero, P. 2006. "Synchronisation in voice-over". In J. M. Bravo (ed.) *A New Spectrum of Translation Studies.* Valladolid: University of Valladolid, 255–264.

Orero, P. 2007. "Sampling audio description in Europe". In J. Díaz Cintas, P. Orero and A. Remael (eds.) *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language*. Amsterdam: Rodopi, 111–125.

Orero, P. Forthcoming. "Voice-over in Audiovisual Translation". In J. Díaz Cintas and G. Anderman (eds.) *Audiovisual Translation: Language Transfer on Screen*. Basingstoke: Palgrave Macmillan.

Packer, J. and C. Kirchner. 1997. *Who's Watching: A Profile of the Blind and Visually Impaired Audience for Television and Video*. American Foundation for the Blind. www.afb.org/Section.asp?SectionID=3&TopicID=140&DocumentID=1232

Paivio, A. 1971. *Imagery and Verbal Processes*. New York: Holt, Rinehart and Winston. www.questia.com/PM.qst?a=o&d=54844495

Paivio, A. 1975. "Coding distinctions and repetition effects in memory". In G. H. Bower (ed.) *The Psychology of Learning and Motivation*, Vol. 9. New York: Academic Press, 179–214.

Paivio, A. 1991. "Dual coding theory: Retrospect and current status". *Canadian Journal of Psychology* 45(3): 255–287.

Paivio, A., M. Khan and I. Begg. 2000. "Concreteness and relational effects on recall of adjective-noun pairs". *Canadian Journal of Experimental Psychology* 54(3): 149–159. www.findarticles.com/p/articles/mi_qa3690/is_200009/ai_n8919104

Paivio, A. and W. Lambert. 1981. "Dual coding and bilingual memory". *Journal of Verbal Learning and Verbal Behavior* 20: 532–539.

Pascal, B. 1657. *Lettres Provinciales*. www.wordspy.com/waw/20020916110836.asp

Pavesi, M. 2002. "Sottotitoli : Dalla semplificazine nella traduzione all'apprendimento linguistico". In A. Caimi (ed.) *Cinema: Paradiso delle lingue. I sottotitoli nell'apprendimento linguistico* [Special Issue of *Rassegna Italiana di Linguistica Applicata* 34]. Roma: Bulzoni Editore, 127–142.

Pedersen, J. 2007. *Scandinavian Subtitles. A Comparative Study of Subtitling Norms in Sweden and Denmark with a Focus on Extralinguistic Cultural References*. Stockholm: Stockholm University.

Perego, E. 2005. "Subtitles and line-breaks: Towards improved readability". Paper presented at the international conference *Fra parola e immagine. Nuove linee di ricerca sulla traduzione per lo schermo*, 27–29 October, University of Bologna at Forlì. Manuscript.

Perego, E. and M. Pavesi. 2007. "Genres and subtitles in film translation for second language acquisition". In A. Baicchi (ed.) *Voices on Translation. Linguistic, Multimedia, and Cognitive Perspectives* [Special issue of *Rassegna Italiana di Linguistica Applicata*, 39]. Roma: Bulzoni Editore, 147–166.

Pérez, Á. 2003. *Subtitulado interlingüístico para sordos de 'Carla's Song'*. Vigo: University of Vigo. MA Dissertation.

Pérez-González, L. 2007. "Appraising dubbed conversation. Systemic functional insights into the construal of naturalness in translated film dialogue". *The Translator* 13(1): 1–38.

Pönniö, K. 1995. "Voice-over, narration et commentaire". *Translatio (FIT Newsletter/Nouvelles de la FIT)* 14(3–4): 303–307.

Praet, C., K. Verfaillie, P. De Graef, J. Van Rensbergen and G. d'Ydewalle. 1990. "A one line text is not half a two line text". In R. Groner, G. d'Ydewalle and R. Parham (eds.) *From Eye to Mind: Information Acquisition in Perception, Search, and Reading*. Amsterdam: North-Holland, 205–213.

Py, B. 2004. "L'apprenant, le chercheur et les discours. Quelques réflexions sur la notion de saliance". In T. Jeanneret (ed.) *Approche critique des discours: Construction des corpus et construction des observables*. Special issue of *Tranel: Travaux Neuchâtelois de Linguistique* 40: 117–131.

Pym, A. 2002. "Training language service providers: local knowledge in institutional contexts". In B. Maia, J. Haller and M. Ulyrch (eds.) *Training the Language Services Provider for the New Millennium: Proceedings of the III Encontros de Tradução de Astra-FLUP*. Porto: University of Porto, 21–30.

Pym, A., C. Fallada, J. R. Biau and J. Orenstein (eds.) 2003. *Innovation and e-Learning in Translator Training*. Tarragona: University Rovira i Virgili.

Rayner, K. and R. Morris. 1990. "Do eye movements reflect higher order processes in reading?" In R. Groner, G. d'Ydewalle and R. Parham (eds.) *From Eye to Mind: Information Acquisition in Perception, Search and Reading*. Amsterdam: North-Holland, 179–190.

Reber, A. 1993. *Implicit Learning and Tacit Knowledge: An Essay on Cognitive Unconscious*. New York: Oxford University Press.

Remael, A. 1998. "The poetics of screenwriting manuals: a reflection of some of mainstream cinema's manifest and hidden tangles with the written word". In P. Joret and A. Remael (eds.) *Language and Beyond/Le language et ses au-delà*. Amsterdam: Rodopi, 203–218.

Remael, A. 2000. *A Polysystem Approach to British New Wave Film Adaptation, Screenwriting and Dialogue*. Leuven: KUL. PhD Thesis.

Remael, A. 2003. "Mainstream narrative film dialogue and subtitling. A case study of Mike Leigh's *Secrets & Lies*". *The Translator* 9(2): 225–247.

Remael, A. 2004a. "Irak in het vizier. Hedendaagse internationale politiek in ondertitels". *Filter* 11(3): 3–12.

Remael, A. 2004b. "A place for film dialogue in subtitling courses". In P. Orero (ed.) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 103–123.

Remael, A. Forthcoming. "Whose language, whose voice, whose message? Different AVT modes for documentaries on VRT-Canvas Television, Flanders". *Cadernos de Tradução*.

Ridd, M. D. 2000. "Out of exile: a new role for translation in the teaching/learning of foreign languages". In J. Sedycias (ed.) *Tópicos em Lingüística Aplicada I*. Brasília: Edtitora Plano, 121–148.

Robeck, M. C. and J. A. R. Wilson. 1974. *Psychology of Reading: Foundations of Instruction*. New York: John Wiley & Sons.

Robinson, D. 1997. *Becoming a Translator: An Accelerated Course.* London and New York: Routledge.

Robinson, D. 2003. *Becoming a Translator: An Introduction to the Theory and Practice of Translation.* London and New York: Routledge.

Robinson, P. 2003. "Attention and memory during SLA." In C. J. Doughty and M. H. Long (eds.) *The Handbook of Second Language Acquisition*. Malden, MA: Blackwell, 631–678.

Rodríguez, Á. 2001. *La dimensión sonora del lenguaje audiovisual.* Barcelona: Paidós.

Root, W. 1979. *Writing the Script. A Practical Guide for Films and Television.* New York: Holt & Co.

Rubin, J. 1990. "Improving foreign language listening comprehension". In J. E. Alatis (ed.) *Linguistics, Language Teaching and Language Acquisition: The Interdependence of Theory, Practice and Research.* Washington, DC: Georgetown University Press, 309–316.

Santos, M. S. 2003. *O uso didático de filmes legendados no desenvolvimento da proficiência oral da língua inglesa de alunos de cursos livres*. Fortaleza: State University of Ceará. Manuscript.

Schaefer, J. 1995. *Sight Unseen: The Art of Active Seeing*. Tucson: GoodYear Books/Scott Foresman.

Schiavi, G. 2003. "The Vicenza-CETRA Project". In A. Pym et al. (eds.) *Innovation and e-Learning Translator Training*. Tarragona: University Rovira i Virgili.

Schmidt, R. 1990. "The role of consciousness in second language learning". *Applied Linguistics* 11: 129–158.

Schmidt, R. 1994 "Deconstructing consciousness in search of useful definitions for applied linguistics". *AILA Review* 11: 11–26.

Secules, T., C. Herron and M. Tomasello. 1992. "The effect of video context on foreign language learning". *The Modern Language Journal* 76(4): 480–490.

Seger, L. 1994. *Making a Good Script Great.* 2nd edition. Hollywood: Samuel French.

Sewell, P. 1996. "Translation in the curriculum". In P. Sewell and I. Higgins (eds.) *Teaching Translation in Universities: Present and Future Perspectives*. London: AFLS and CILT, 135–160.

Shreve, G. 2000. "Translation at the millennium: prospects for the evolution of a profession". In P. Schmitt (ed.) *Paradigmenwechsel in der Translation. Festschrift für Albrecht Neubert zum 70. geburtstag*. Tübingen: Stauffenburg, 217–234.

Shulman, J. & N. Decker. 1979. "Multi-level captioning, a system for preparing reading materials for the hearing impaired". *American Annals of the Deaf* 124(5): 559–567.

Smith, P. 2006. "PlayStation 3 European launch put back to March". *I.T. Vibe*, 6 September. itvibe.com/news/4122

Sokoli, S. 2000. *Research Issues in Audiovisual Translation: Aspects of Subtitling in Greece*. Barcelona: University Autònoma de Barcelona. Pre-Doctoral Research Dissertation.

Spanos, G. and J. Smith. 1990. "Closed captioned television for adults LEP literacy learners". www.ericfacility.net/databases/ERIC_Digests/ed321623.htm

Sperber, D. and D. Wilson. 1986 (1995). *Relevance: Communication and Cognition*. 2nd edition. Oxford: Blackwell.

Sponholz, C. 2003. *Teaching Audiovisual Translation: Theoretical Aspects, Market Requirements, University Training and Curriculum Development*. Mainz: University Johannes Gutenberg. BA Dissertation. http://isg.urv.es/library/papers/thesis_Christine_Sponholz.doc

Talaván Zanón, N. 2006 "Using subtitles to enhance foreign language education". *Portalinguarum* 6: 41–52.

Taylor, C. 2003. "Multimodal transcription in the analysis, translation and subtitling of Italian films". *The Translator* 9(2): 191–205.

Titford, C. 1982. "Sub-titling: Constrained translation". *Lebende Sprachen* 3: 113–116.

Tveit, J. E. 2004. *Translating for Television. A Handbook in Screen Translation.* Bergen: J. K. Publishing.

Van de Poel, M. and G. d'Ydewalle. 2001. "Incidental foreign-language acquisition by children watching subtitled television programs". In Y. Gambier and H. Gottlieb (eds.) *(Multi)media Translation: Concepts, Practices and Research*. Amsterdam and Philadelphia: John Benjamins, 259–273.

Van Lommel, S., A. Laenen and G. d'Ydewalle. 2006. "Foreign-grammar acquisition while watching subtitled television programs". *British Journal of Educational Psychology* 76: 243–258.

Vanderplank, R. 1988. "The value of teletext sub-titles in language learning". *ELT Journal* 42(4): 272–281.

Vanderplank, R. 1990. "Paying attention to the words: Practical and theoretical problems in watching television programmes with uni-lingual (CEEFAX) sub-titles". *System* 18: 221–234.

Vermeer, H. J. 2000 (1989). "Skopos and commission in translation action". In L. Venuti (ed.) *The Translation Studies Reader*. London and New York: Routledge, 221–232.

Weinert, R. 1995. "The role of formulaic language in second language acquisition: A review". *Applied Linguistics* 16: 180–205.

Whitman, C. 1992. *Through the Dubbing Glass*. Frankfurt: Peter Lang.

Whitman, C. 2001. "Cloning cultures: the return of the movie mutants". In F. Chaume and R. Agost (eds.) *La traducción en los medios audiovisuales.* Castelló: University Jaume I, 143–157.

Williams, H. and D. Thorne. 2000. "The value of teletext subtitling as a medium for language learning". *System* 28(2): 217–228.

Yoshino, Y., K. Noriko and K. Akahori. 2000. "The effect of English and Japanese captions on the listening comprehension of Japanese EFL students". *Language Laboratory* 37: 111–129.

Zabalbeascoa, P. 1990. "Aplicaciones de la traducción a la enseñanza de lenguas extranjeras". *Sintagma* 2: 75–86. www.raco.cat/index.php/Sintagma/article/viewFile/60403/85516

Zabalbeascoa, P. 1996. "Translating jokes for dubbed television situation comedies". *The Translator* 2(2): 239–258.

Zabalbeascoa, P. 2001a. "El texto audiovisual: factores semióticos y traducción". In J. D. Sanderson (ed.) *¡Doble o Nada! Actas de las I y II Jornadas de doblaje y subtitulación*. Alacant: University of Alicante, 113–126.

Zabalbeascoa, P. 2001b. "La traducción del humor en textos audiovisuales". In M. Duro (coord.) *La traducción para el doblaje y la subtitulación*. Madrid: Cátedra, 251–263.

Zabalbeascoa, P. 2001c. "La ambición y la subjetividad de una traducción desde un modelo de prioridades y restricciones". In E. Sánchez Trigo and O. Díaz Fauces (eds.) *Traducción y Comunicación (II)*. Vigo: University of Vigo, 129–150.

Zabalbeascoa, P. 2003 "Translating audiovisual screen irony". In L. Pérez-González (ed.) *Speaking in Tongues: Languages across Contexts and Users*. Valencia: University of Valencia, 303–322.

Proper names index

Films and other audiovisual material

Terms index

T

Benjamins Translation Library

A complete list of titles in this series can be found on *www.benjamins.com*

78 **CHIARO, Delia, Christine HEISS and Chiara BUCARIA (eds.):** Between Text and Image. Updating research in screen translation. x, 285 pp. + index. *Expected August 2008*

77 **DÍAZ CINTAS, Jorge (ed.):** The Didactics of Audiovisual Translation. 2008. xii, 263 pp. (incl. CD-Rom).

76 **VALERO-GARCÉS, Carmen and Anne MARTIN (eds.):** Crossing Borders in Community Interpreting. Definitions and dilemmas. 2008. xii, 291 pp.

75 **PYM, Anthony, Miriam SHLESINGER and Daniel SIMEONI (eds.):** Beyond Descriptive Translation Studies. Investigations in homage to Gideon Toury. 2008. xii, 417 pp.

74 **WOLF, Michaela and Alexandra FUKARI (eds.):** Constructing a Sociology of Translation. 2007. vi, 226 pp.

73 **GOUADEC, Daniel:** Translation as a Profession. 2007. xvi, 396 pp.

72 **GAMBIER, Yves, Miriam SHLESINGER and Radegundis STOLZE (eds.):** Doubts and Directions in Translation Studies. Selected contributions from the EST Congress, Lisbon 2004. 2007. xii, 362 pp. **[EST Subseries 4]**

71 **ST-PIERRE, Paul and Prafulla C. KAR (eds.):** In Translation – Reflections, Refractions, Transformations. 2007. xvi, 313 pp.

70 **WADENSJÖ, Cecilia, Birgitta ENGLUND DIMITROVA and Anna-Lena NILSSON (eds.):** The Critical Link 4. Professionalisation of interpreting in the community. Selected papers from the 4th International Conference on Interpreting in Legal, Health and Social Service Settings, Stockholm, Sweden, 20-23 May 2004. 2007. x, 314 pp.

69 **DELABASTITA, Dirk, Lieven D'HULST and Reine MEYLAERTS (eds.):** Functional Approaches to Culture and Translation. Selected papers by José Lambert. 2006. xxviii, 226 pp.

68 **DUARTE, João Ferreira, Alexandra ASSIS ROSA and Teresa SERUYA (eds.):** Translation Studies at the Interface of Disciplines. 2006. vi, 207 pp.

67 **PYM, Anthony, Miriam SHLESINGER and Zuzana JETTMAROVÁ (eds.):** Sociocultural Aspects of Translating and Interpreting. 2006. viii, 255 pp.

66 **SNELL-HORNBY, Mary:** The Turns of Translation Studies. New paradigms or shifting viewpoints? 2006. xi, 205 pp.

65 **DOHERTY, Monika:** Structural Propensities. Translating nominal word groups from English into German. 2006. xxii, 196 pp.

64 **ENGLUND DIMITROVA, Birgitta:** Expertise and Explicitation in the Translation Process. 2005. xx, 295 pp.

63 **JANZEN, Terry (ed.):** Topics in Signed Language Interpreting. Theory and practice. 2005. xii, 362 pp.

62 **POKORN, Nike K.:** Challenging the Traditional Axioms. Translation into a non-mother tongue. 2005. xii, 166 pp. **[EST Subseries 3]**

61 **HUNG, Eva (ed.):** Translation and Cultural Change. Studies in history, norms and image-projection. 2005. xvi, 195 pp.

60 **TENNENT, Martha (ed.):** Training for the New Millennium. Pedagogies for translation and interpreting. 2005. xxvi, 276 pp.

59 **MALMKJÆR, Kirsten (ed.):** Translation in Undergraduate Degree Programmes. 2004. vi, 202 pp.

58 **BRANCHADELL, Albert and Lovell Margaret WEST (eds.):** Less Translated Languages. 2005. viii, 416 pp.

57 **CHERNOV, Ghelly V.:** Inference and Anticipation in Simultaneous Interpreting. A probability-prediction model. Edited with a critical foreword by Robin Setton and Adelina Hild. 2004. xxx, 268 pp. **[EST Subseries 2]**

56 **ORERO, Pilar (ed.):** Topics in Audiovisual Translation. 2004. xiv, 227 pp.

55 **ANGELELLI, Claudia V.:** Revisiting the Interpreter's Role. A study of conference, court, and medical interpreters in Canada, Mexico, and the United States. 2004. xvi, 127 pp.

54 **GONZÁLEZ DAVIES, Maria:** Multiple Voices in the Translation Classroom. Activities, tasks and projects. 2004. x, 262 pp.

53 **DIRIKER, Ebru:** De-/Re-Contextualizing Conference Interpreting. Interpreters in the Ivory Tower? 2004. x, 223 pp.

52 **HALE, Sandra:** The Discourse of Court Interpreting. Discourse practices of the law, the witness and the interpreter. 2004. xviii, 267 pp.

51 **CHAN, Leo Tak-hung:** Twentieth-Century Chinese Translation Theory. Modes, issues and debates. 2004. xvi, 277 pp.

50 **HANSEN, Gyde, Kirsten MALMKJÆR and Daniel GILE (eds.):** Claims, Changes and Challenges in Translation Studies. Selected contributions from the EST Congress, Copenhagen 2001. 2004. xiv, 320 pp. [**EST Subseries 1**]

49 **PYM, Anthony:** The Moving Text. Localization, translation, and distribution. 2004. xviii, 223 pp.

48 **MAURANEN, Anna and Pekka KUJAMÄKI (eds.):** Translation Universals. Do they exist? 2004. vi, 224 pp.

47 **SAWYER, David B.:** Fundamental Aspects of Interpreter Education. Curriculum and Assessment. 2004. xviii, 312 pp.

46 **BRUNETTE, Louise, Georges BASTIN, Isabelle HEMLIN and Heather CLARKE (eds.):** The Critical Link 3. Interpreters in the Community. Selected papers from the Third International Conference on Interpreting in Legal, Health and Social Service Settings, Montréal, Quebec, Canada 22–26 May 2001. 2003. xii, 359 pp.

45 **ALVES, Fabio (ed.):** Triangulating Translation. Perspectives in process oriented research. 2003. x, 165 pp.

44 **SINGERMAN, Robert:** Jewish Translation History. A bibliography of bibliographies and studies. With an introductory essay by Gideon Toury. 2002. xxxvi, 420 pp.

43 **GARZONE, Giuliana and Maurizio VIEZZI (eds.):** Interpreting in the 21st Century. Challenges and opportunities. 2002. x, 337 pp.

42 **HUNG, Eva (ed.):** Teaching Translation and Interpreting 4. Building bridges. 2002. xii, 243 pp.

41 **NIDA, Eugene A.:** Contexts in Translating. 2002. x, 127 pp.

40 **ENGLUND DIMITROVA, Birgitta and Kenneth HYLTENSTAM (eds.):** Language Processing and Simultaneous Interpreting. Interdisciplinary perspectives. 2000. xvi, 164 pp.

39 **CHESTERMAN, Andrew, Natividad GALLARDO SAN SALVADOR and Yves GAMBIER (eds.):** Translation in Context. Selected papers from the EST Congress, Granada 1998. 2000. x, 393 pp.

38 **SCHÄFFNER, Christina and Beverly ADAB (eds.):** Developing Translation Competence. 2000. xvi, 244 pp.

37 **TIRKKONEN-CONDIT, Sonja and Riitta JÄÄSKELÄINEN (eds.):** Tapping and Mapping the Processes of Translation and Interpreting. Outlooks on empirical research. 2000. x, 176 pp.

36 **SCHMID, Monika S.:** Translating the Elusive. Marked word order and subjectivity in English-German translation. 1999. xii, 174 pp.

35 **SOMERS, Harold (ed.):** Computers and Translation. A translator's guide. 2003. xvi, 351 pp.

34 **GAMBIER, Yves and Henrik GOTTLIEB (eds.):** (Multi) Media Translation. Concepts, practices, and research. 2001. xx, 300 pp.

33 **GILE, Daniel, Helle V. DAM, Friedel DUBSLAFF, Bodil MARTINSEN and Anne SCHJOLDAGER (eds.):** Getting Started in Interpreting Research. Methodological reflections, personal accounts and advice for beginners. 2001. xiv, 255 pp.

32 **BEEBY, Allison, Doris ENSINGER and Marisa PRESAS (eds.):** Investigating Translation. Selected papers from the 4th International Congress on Translation, Barcelona, 1998. 2000. xiv, 296 pp.

31 **ROBERTS, Roda P., Silvana E. CARR, Diana ABRAHAM and Aideen DUFOUR (eds.):** The Critical Link 2: Interpreters in the Community. Selected papers from the Second International Conference on Interpreting in legal, health and social service settings, Vancouver, BC, Canada, 19–23 May 1998. 2000. vii, 316 pp.

30 **DOLLERUP, Cay:** Tales and Translation. The Grimm Tales from Pan-Germanic narratives to shared international fairytales. 1999. xiv, 384 pp.

29 **WILSS, Wolfram:** Translation and Interpreting in the 20th Century. Focus on German. 1999. xiii, 256 pp.

28 **SETTON, Robin:** Simultaneous Interpretation. A cognitive-pragmatic analysis. 1999. xvi, 397 pp.

27 **BEYLARD-OZEROFF, Ann, Jana KRÁLOVÁ and Barbara MOSER-MERCER (eds.):** Translators' Strategies and Creativity. Selected Papers from the 9th International Conference on Translation and Interpreting, Prague, September 1995. In honor of Jiří Levý and Anton Popovič. 1998. xiv, 230 pp.

26 **TROSBORG, Anna (ed.):** Text Typology and Translation. 1997. xvi, 342 pp.

25 **POLLARD, David E. (ed.):** Translation and Creation. Readings of Western Literature in Early Modern China, 1840–1918. 1998. vi, 336 pp.

24 **ORERO, Pilar and Juan C. SAGER (eds.):** The Translator's Dialogue. Giovanni Pontiero. 1997. xiv, 252 pp.

23 **GAMBIER, Yves, Daniel GILE and Christopher TAYLOR (eds.):** Conference Interpreting: Current Trends in Research. Proceedings of the International Conference on Interpreting: What do we know and how? 1997. iv, 246 pp.

22 **CHESTERMAN, Andrew:** Memes of Translation. The spread of ideas in translation theory. 1997. vii, 219 pp.

21 **BUSH, Peter and Kirsten MALMKJÆR (eds.):** Rimbaud's Rainbow. Literary translation in higher education. 1998. x, 200 pp.

20 **SNELL-HORNBY, Mary, Zuzana JETTMAROVÁ and Klaus KAINDL (eds.):** Translation as Intercultural Communication. Selected papers from the EST Congress, Prague 1995. 1997. x, 354 pp.

19 **CARR, Silvana E., Roda P. ROBERTS, Aideen DUFOUR and Dini STEYN (eds.):** The Critical Link: Interpreters in the Community. Papers from the 1st international conference on interpreting in legal, health and social service settings, Geneva Park, Canada, 1–4 June 1995. 1997. viii, 322 pp.

18 **SOMERS, Harold (ed.):** Terminology, LSP and Translation. Studies in language engineering in honour of Juan C. Sager. 1996. xii, 250 pp.

17 **POYATOS, Fernando (ed.):** Nonverbal Communication and Translation. New perspectives and challenges in literature, interpretation and the media. 1997. xii, 361 pp.

16 **DOLLERUP, Cay and Vibeke APPEL (eds.):** Teaching Translation and Interpreting 3. New Horizons. Papers from the Third Language International Conference, Elsinore, Denmark, 1995. 1996. viii, 338 pp.

15 **WILSS, Wolfram:** Knowledge and Skills in Translator Behavior. 1996. xiii, 259 pp.

14 **MELBY, Alan K. and Terry WARNER:** The Possibility of Language. A discussion of the nature of language, with implications for human and machine translation. 1995. xxvi, 276 pp.

13 **DELISLE, Jean and Judith WOODSWORTH (eds.):** Translators through History. 1995. xvi, 346 pp.

12 **BERGENHOLTZ, Henning and Sven TARP (eds.):** Manual of Specialised Lexicography. The preparation of specialised dictionaries. 1995. 256 pp.

11 **VINAY, Jean-Paul and Jean DARBELNET:** Comparative Stylistics of French and English. A methodology for translation. Translated and edited by Juan C. Sager and M.-J. Hamel. 1995. xx, 359 pp.

10 **KUSSMAUL, Paul:** Training the Translator. 1995. x, 178 pp.

9 **REY, Alain:** Essays on Terminology. Translated by Juan C. Sager. With an introduction by Bruno de Bessé. 1995. xiv, 223 pp.

8 **GILE, Daniel:** Basic Concepts and Models for Interpreter and Translator Training. 1995. xvi, 278 pp.

7 **BEAUGRANDE, Robert de, Abdullah SHUNNAQ and Mohamed Helmy HELIEL (eds.):** Language, Discourse and Translation in the West and Middle East. 1994. xii, 256 pp.

6 **EDWARDS, Alicia B.:** The Practice of Court Interpreting. 1995. xiii, 192 pp.

5 **DOLLERUP, Cay and Annette LINDEGAARD (eds.):** Teaching Translation and Interpreting 2. Insights, aims and visions. Papers from the Second Language International Conference Elsinore, 1993. 1994. viii, 358 pp.

4 **TOURY, Gideon:** Descriptive Translation Studies – and beyond. 1995. viii, 312 pp.

3 **LAMBERT, Sylvie and Barbara MOSER-MERCER (eds.):** Bridging the Gap. Empirical research in simultaneous interpretation. 1994. 362 pp.

2 **SNELL-HORNBY, Mary, Franz PÖCHHACKER and Klaus KAINDL (eds.):** Translation Studies: An Interdiscipline. Selected papers from the Translation Studies Congress, Vienna, 1992. 1994. xii, 438 pp.

1 **SAGER, Juan C.:** Language Engineering and Translation. Consequences of automation. 1994. xx, 345 pp.