Audiovisual Translation (AVT)

Day 1: Audiovisual Translation and AVT modalities
Day 2: Dubbing
Day 3: Subtitling

Laura Liucci
Why “audiovisual translation” and not film translation, multimedia translation, etc.?  

Film translation → filmic text = film (but what about a corporate video?)
Multimedia translation → film, but also web sites

The term Audiovisual Translation “has been gaining ground in recent years and is fast becoming the standard referent”

(Díaz-Cintas and Aline Remael, 2007)
AVT deals with the “modalities of linguistic transfer that aim at translating original dialogues in audiovisual products, that is, products that communicate simultaneously through the acoustic and the visual channel” (Perego, 2005):

image + sound

FILMIC TEXT
Multidimensional nature of the filmic text

CONstrained Translation

(Perego, 2005)

The constraints depend on the AVT modality!

DUBBING → isochrony, lip-synch, ...

SUBTITLING → space, change of medium, ...
### Main AVT modalities

Modalities of linguistic transfer in AVT

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“A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speaker, as well as the discursive elements that appear in the image [...], and the information that is contained in the soundtrack.”

(Díaz-Cintas and Aline Remael, 2007)
“Consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language.” (Chaume, 2012)

Sometimes the term “revoicing” is also used, but this also includes intralingual postsynchronization (and therefore also narration, voice-over, etc.)
“Another type of revoicing, where the original source language track of an audiovisual text is overlapped with another track on which translated dialogues in the target language are recorded, such that both tracks can be heard simultaneously” (Chaume, 2012)

Voice-over is the most common AVT modality for documentaries and interviews in western countries.
Making an audiovisual product accessible to the deaf or the visually impaired is also a way of “translating” and adapting it.

**SDH** → Subtitling for the Deaf and the Hard of Hearing  
(SDH can be both interlingual and intralingual)

**AD** → Audio Description for the Blind
Dubbing countries VS subtitling countries:

**EUROPE**
(DUB) Italy, France, Spain, Germany, Austria, Hungary, Turkey, ...
(SUB) The Netherlands, UK, Scandinavia, Portugal, Greece, Romania, Croatia, ...
(V/O) Poland, Russia, Latvia, Lithuania.
(DUB-SUB-V/O) Belgium, Bulgaria, ...

**AMERICA**
(DUB) French-speaking Canada, USA (just to export), Brazil, ...
(SUB) USA, MEXICO, English-speaking Canada, ...

**ASIA**
(DUB) China, Japan, Thailand, ...
(SUB) Korea, ...
Why should you choose to dub? Or to subtitle?

PROs vs CONs

In your opinion, which AVT modality is “better”? And why?
Why do you think Italy is a dubbing country? And Germany?

Why do you think Poland is a voice-over country?

Why do you think Scandinavia is a subtitling country?
There are many reasons why a country ends up dubbing, subtitling or using half dubbing/voice-over:

- Historical
- Cultural
- Economic
References


*The sample videos are either available on YouTube, or my properties.*