

La Traduzione Audiovisiva

This book compares the original version of the screenplay of the film *Bamboozled* (2000) with the Italian dubbed text, offering an analysis of forty-four compliments and forty-four insults. In order to provide a comparative study of the expressive speech acts in both versions, the book includes all the examples of such language use in the film. After a brief presentation of the main linguistic features of African American English and a short introduction to audiovisual language and to the relevance of audiovisual translation in the field of Translation Studies, every speech act in both versions is thoroughly analysed and commented upon. The contrastive analysis of the original and the dubbed version demonstrates that the most noteworthy discrepancies between the scripts are due to the transposition of lingua-cultural elements. Because of the constraints of the target language itself, several references to the African American community and heritage are omitted in the Italian text. Moreover, while the illocutionary force of dubbed utterances often coincides with the original, slang expressions and sub-standard linguistic traits are almost always weakened or neutralized.

"This book sets out to establish the state of the art of screen translation and at the same time to underscore the work of scholars following new paths of investigation both in terms of innovative linguistic mediations being examined and pioneering experimental design." "The volume includes descriptions of sophisticated electronic databases and corpora of audiovisual products for the big and small screen, and the rationale behind them. Furthermore, *Between Text and Image* also includes a number of cutting edge studies in audience perception of audiovisual products." "Finally, the volume does not fail to ignore examples of original research carried out from both a traditional linguistic viewpoint and from a more cultural perspective."--P. [4] de la couv. This book offers a comprehensive account of the audiovisual translation (AVT) of humour, bringing together insights from translation studies and humour studies to outline the key theories underpinning this growing area of study and their applications to case studies from television and film. The volume outlines the ways in which the myriad linguistic manifestations and functions of humour make it difficult for scholars to provide a unified definition for it, an issue made more complex in the transfer of humour to audiovisual works and their translations as well as their ongoing changes in technology. Dore brings together relevant theories from both translation studies and humour studies toward advancing research in both disciplines. Each chapter explores a key dimension of humour as it unfolds in AVT, offering brief theoretical discussions of wordplay, culture-specific references, and captioning in AVT as applied to case studies from *Modern Family*. A dedicated chapter to audio description, which allows the visually impaired or blind to assess a film's non-verbal content, using examples from the 2017 film *the Big Sick*, outlines existing research to date on this under-explored line of research and opens avenues for future study within the audiovisual translation of humour. This book is key reading for students and scholars in translation studies and humour studies.

L'Analisi Linguistica e Letteraria è una rivista internazionale di linguistica e letteratura peer reviewed. Ha una prospettiva sia sincronica che diacronica e accoglie ricerche di natura teorica e applicata. Seguendo un orientamento spiccatamente interdisciplinare, si propone di approfondire la comprensione dei processi di analisi testuale in ambito

letterario come anche in ambito linguistico. La rivista è organizzata in tre sezioni: la prima contiene saggi e articoli; la seconda presenta discussioni e analisi d'opera relative alle scienze linguistiche e letterarie; la terza sezione ospita recensioni e una rassegna di brevi schede bibliografiche riguardanti la linguistica generale e le linguistiche delle singole lingue (francese, inglese, russo, tedesco). La rivista pubblica regolarmente articoli in francese, inglese, italiano e tedesco, e occasionalmente anche in altre lingue: nel 2010, ad esempio, ha pubblicato un volume tematico interamente in russo.

Translating Culture Specific References on Television provides a model for investigating the problems posed by culture specific references in translation, drawing on case studies that explore the translational norms of contemporary Italian dubbing practices. This monograph makes a distinctive contribution to the study of audiovisual translation and culture specific references in its focus on dubbing as opposed to subtitling, and on contemporary television series, rather than cinema. Irene Ranzato's research involves detailed analysis of three TV series dubbed into Italian, drawing on a corpus of 95 hours that includes nearly 3,000 CSR translations. Ranzato proposes a new taxonomy of strategies for the translation of CSRs and explores the sociocultural, pragmatic and ideological implications of audiovisual translation for the small screen. Nowadays subtitling accomplishes several purposes; it is meant for diverse audiences and comes in many forms. This collection of innovative contributions explores these different manifestations, and offers a snapshot of the state of the art of a dynamic and ever-evolving field of study. This volume intentionally assembles essays that analyse subtitling in various audiovisual genres, including television series, variety programmes, operas, operettas, feature films and live conferences, and that consider various languages, such as Chinese, English, Finnish, French, Italian, Japanese and Polish. It underscores both traditional and novel viewpoints and approaches to the subject, thus broadening the horizons of such a fascinating field. The diversity of topics tackled will encourage further reflection on a well-established research area, and, as such, the volume will appeal to both novice and expert researchers and professionals.

Offering compelling insights into the Italian adaptation of diversified English products, this volume is addressed to both scholars and students wishing to delve into the field of reception studies. It focuses on literary, multimedia and audiovisual translation due to the conviction that the modalities through which the imprinting of "Italianness" is marked upon several English hypertexts are still worth investigating today. The contributions here highlight how some choices may, in some instances, alter the meaning as much as the success of some English aesthetic texts, by directing, if not possibly undermining, the audience reception.

This wide-ranging collection brings together essays on a recent approach to translation known as transcreation. Together with new modes of translation, such as fansubbing, fandubbing, and crowdsourcing, transcreation has challenged the traditional structure of the translation market, the agency and ethics of the discipline, and encouraged new research in translation studies. A debate has emerged around the two concepts of translation and transcreation, mostly in terms of differences between the two practices and issues such as creativity, abusive translation and appropriation. Mainly applied to commercial translation, transcreation is now gaining momentum among translation scholars in broader areas of application, going beyond the early focus of promotional and advertising products where it was initially practised. In the specific context of this volume, transcreation is discussed in relation to a variety of textual and visual genres that range from poetry, prose, theatre, film and television to tourism and highly specialised legal texts.

This book presents the first study of voice-over from a wide approach, including not only academic issues but also a description of the practice of voice-over around the globe. The authors define the concept of voice-over in Film Studies and Translation Studies and clarify the relationship between voice-over and other audiovisual transfer modes. They also describe the translation process in voice-over both for production and postproduction, for fiction and non-fiction. The book also features course models on voice-over which can be used as a source of inspiration by trainers willing to include this transfer mode in their courses. A global survey on voice-over in which both practitioners and academics express their opinions and a commented bibliography on voice-over complete this study. Each chapter includes exercises which both lecturers and students can find useful.

Translation and film adaptation of theatre have received little study. In filling that gap, this book draws on the experiences of theatrical translators and on movie versions of plays from various countries. It also offers insights into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film.

"Audiovisual Translation: Subtitling" is an introductory textbook which provides a solid overview of the world of subtitling. Based on sound research and first-hand experience in the field, the book focuses on generally accepted practice but identifies current points of contention, takes regional and medium-bound variants into consideration, and traces new developments that may have an influence on the evolution of the profession. The individual chapters cover the rules of good subtitling practice, the linguistic and semiotic dimensions of subtitling, the professional environment, technical considerations, and key concepts and conventions, providing access to the core skills and knowledge needed to subtitle for television, cinema and DVD. Also included are graded exercises covering core skills. "Audiovisual Translation: Subtitling" can be used by teachers and students as a coursebook for the classroom or for self-learning. It is also aimed at translators and other language professionals wishing to expand their sphere of activity. While the working language of the book is English, an accompanying DVD contains sample film material in Dutch, English, French, Italian and Spanish, as well as a range of dialogue lists and a key to some of the exercises. The DVD also includes WinCAPS, SysMedia's professional subtitling preparation software package, used for broadcast television around the world and for many of the latest multinational DVD releases of major Hollywood projects.

This collection of essays offers a multi-faceted exploration of audiovisual translation, both as a means of intercultural exchange and as a lens through which linguistic and cultural representations are negotiated and shaped. Examining case studies from a variety of media, including film, television, and video games, the volume focuses on different modes of audiovisual translation, including subtitling and dubbing, and the representations of linguistic and stylistic features, cultural mores, gender, and the translation process itself embedded within them. The book also meditates on issues regarding accessibility, a growing concern in audiovisual translation research. Rooted in the most up-to-date issues in both audiovisual translation and media culture today, this volume is essential reading for students and scholars in translation studies, film studies, television studies, video game studies, and media studies. This volume seeks to investigate how humour translation has developed since the beginning of the 21st century, focusing in particular on new ways of communication. The authors, drawn from a range of countries, cultures and academic traditions, address and debate how today's globalised communication, media and new technologies are influencing and shaping the translation of humour. Examining both how humour translation exploits new means of communication and how the processes of humour translation may be challenged and enhanced by technologies, the chapters cover theoretical foundations and implications, and methodological practices and

challenges. They include a description of current research or practice, and comments on possible future developments. The contributions interconnect around the issue of humour creation and translation in the 21st century, which can truly be labelled as the age of multimedia. Accessible and engaging, this is essential reading for advanced students and researchers in Translation Studies and Humour Studies.

Audio description (AD) is a narrative technique which provides complementary information regarding the where, who, what and how of any audiovisual content. It translates the visuals into words. The principal function of this ad hoc narrative is to make audiovisual content available to all: be it a guided city tour of Barcelona, a 3D film, or a Picasso painting. Audio description is one of the younger siblings of Audiovisual Translation, and it is epigonic to the audiovisual translation modality chosen. This book is the first volume on the topic written in English and it brings together an international team of leading audio description teachers, scholars, and practitioners to address the basic issues regarding audio description strategies. Using one stimulus, Quentin Tarantino's film *Inglourious Basterds* (2009), the authors analysed what, when, where and how to audio describe. The book is written in a collaborative effort, following a bottom up approach. The many issues that surfaced in the process of the analysis were grouped in broader categories represented in the ten chapters this book contains. A good example of a successful international collaboration, the volume sets a robust practical and theoretical framework for the many studies on audio description to come in the future. Considering the structure of the individual contributions, the book is not only oriented towards the identification of the challenges that await the describer, but it also offers an insight into their possible solutions.

Over the last decade there has been a dramatic increase in publications on media and translation. In fact, there are those who believe that so much has been published in this field that any further publications are superfluous. But if one views media and translation as anything ranging from film and television drama to news-casting, commercials, video games, web-pages and electronic street signs, it would seem that research in media and translation has barely scratched the surface. The research in this field is shared largely by scholars in communication and translation studies, often without knowledge of each other or access to their respective methods of scholarship. This collection will rectify this lack of communication by bringing such scholars together and creating a context for a theoretical discussion of the entire emerging field of Media and Translation, with a preference for theoretical work (rather than case studies) on translation and communications of various forms, and through various media.

La traduzione audiovisivaLa traduzione audiovisiva nel terzo millennioFranco AngeliLa Traduzione Audiovisiva - Tradurre Per Il CinemaDoppiaggio - Sottotitolaggio - Voice OverIndependently Published

The plethora of commentary from highly respected voices in a broad cross-section of academic disciplines, which V. S. Naipaul's death on 11 August 2018 elicited, ranged so widely, both cognitively and emotionally, that if a student of literature, unfamiliar with the Naipaulian era, read it all, they would have failed to make sense of the divergences. Allegations included that he 'was a cruel man', 'a scarred man', 'the darkest dungeons of colonialism incarnate: self-punishing, self-loathing, world-loathing, full of nastiness and fury', 'a ventriloquist for the nastiest cliches European colonialism had devised to rule the world with arrogance and confidence' and so on. On the other hand, writers

referred to Naipaul as a 'brilliant writer's writer', one 'who holds a mirror of imagination unto society to capture a certain view of reality' and one who 'has turned the genre of the travelogue into an art form'. Debates aside, many of us appreciate the value of Naipaul's writing to the deepest possible comprehension of the imperial impulse and the myriad reasons it manifested as colonialism. The First Naipaul World Epics is the first in a series of critical collections that aim to demonstrate this value. At the same time, the series seeks to help the new student through the quagmire of divergent opinions his personality and writing have generated.

This volume offers a snapshot of current perspectives on translation studies within the specific historical and socio-cultural framework of Anglo-Italian relations. It addresses research questions relevant to English historical, literary, cultural and language studies, as well as empirical translation studies. The book is divided into four chapters, each covering a specific research area in the scholarly field of translation studies: namely, historiography, literary translation, specialized translation and multimodality. Each case study selected for this volume has been conducted with critical insight and methodological rigour, and makes a valuable contribution to scientific knowledge in the descriptive and applied branches of a discipline that, since its foundation nearly 50 years ago, has concerned itself with the description, theory and practice of translating and interpreting.

This volume is the result of the presentations and discussions carried out at the Conference on "Early Foreign Language Learning in Educational Contexts. Bridging Good Practices and Research" organized by the University Ramon Lull, the University of Bari and LEND (Lingua e Nuova Didattica) in March 2010. At the Conference, both teachers and researchers met to examine recent language teaching theories and practices from a transnational and intercultural perspective, on the one hand, and on the other, to fill the gap in the field of English as a Foreign Language (EFL) in schools and to pave the way for a wider platform of discussion between School and University. Since these two institutions have often had little contact and, as there is excellent work carried out in both, our attempt was to build more solid bridges across their contexts, engaging school teachers in ongoing research and bringing everyday classroom practice nearer to university theoreticians in an open exchange forum so that the reflection on teaching and learning becomes relevant and rewarding for the participants involved in Early Foreign Language Learning in 21st century contexts. Drawing on the main topics presented throughout the Conference, this book has been structured around three main thematic areas: 1) the Age Factor, 2) CLIL and Content-based research and practices, and 3) developing intercultural competence: use of the L1 and translation as mediation skills. Each of these sections encompasses high quality contributions, all informed by salient and recent research, clear and justified theoretical standpoints and good practices which are appealing to an international audience and setting. The editors sincerely hope that this volume contributes to widen the field of foreign language teaching and learning to include studies on young learners' perceptions and performance. At the same time, they would like to highlight the decisive new focus on language learning adopted in the 21st century: the inclusion of a wider vision of language acquisition, one that highlights the relevance of using languages not only to communicate but, more relevantly, to mediate between cultures, as a means to bring together the plurilingual and pluricultural citizens of our future.

Document from the year 2017 in the subject Speech Science / Linguistics, , language: Italian, abstract: Il mondo lavorativo di oggi è cambiato per via dell'introduzione di tecnologie sempre più avanzate che ormai si trovano in qualsiasi ambito professionale, incluso quello linguistico. Per questo motivo le conoscenze linguistico-tecnologico-informatiche sono più che

indispensabili per chi vuole intraprendere la strada non solo del traduttore, ma anche dell'insegnante delle lingue straniere. Con l'apparire delle nuove tecnologie è stato rivoluzionato anche l'approccio traduttologico che riguarda non solo i testi specializzati, ma anche quelli letterari ed audiovisivi. Il settore che sta acquistando sempre più importanza, interessando anche l'ambito di insegnamento e di apprendimento linguistico, è la traduzione audiovisiva. Una parte importante nel processo della traduzione audiovisiva è rappresentato dai sottotitoli. I sottotitoli aiutano non solo la memorizzazione dei vocaboli, ma anche il miglioramento della pronuncia durante l'apprendimento di una nuova lingua. In questo caso è più che ovvio che non solo per un traduttore, in ambito audiovisivo, ma anche per l'insegnante che intende ad implementare nella didattica di L2 il processo di sottotitolazione, è indispensabile saper utilizzare le tecnologie in modo professionale.

New Trends in Audiovisual Translation is an innovative and interdisciplinary collection of articles written by leading experts in the emerging field of audiovisual translation (AVT). In a highly accessible and engaging way, it introduces readers to some of the main linguistic and cultural challenges that translators encounter when translating films and other audiovisual productions. The chapters in this volume examine translation practices and experiences in various countries, highlighting how AVT plays a crucial role in shaping debates about languages and cultures in a world increasingly dependent on audiovisual media. Through analysing materials which have been dubbed and subtitled like *Bridget Jones's Diary*, *Forrest Gump*, *The Simpsons* or *South Park*, the authors raise awareness of current issues in the study of AVT and offer new insights on this complex and vibrant area of the translation discipline.

Subtitling: Concepts and Practices provides students, researchers and practitioners with a research-based introduction to the theory and practice of subtitling. The book, inspired by the highly successful *Audiovisual Translation: Subtitling* by the same authors, is a new publication reflecting the developments in practice and research that mark subtitling today, while considering the way ahead. It supplies the core concepts that will allow its users to acquaint themselves with the technical, linguistic and cultural features of this specific yet extremely diverse form of audiovisual translation and the many contexts in which it is deployed today. The book offers concrete subtitling strategies and contains a wealth of examples in numerous languages for dealing with specific translation problems. State-of-the-art translation technologies and their impact on the profession are explored along with a discussion of the ways in which they cater for the socio-political, multicultural and multilingual challenges that audiovisual productions and their translations must meet today. A truly multimedia package, *Subtitling: Concepts and Practices* comes with a companion website which includes a wide range of exercises with answer keys, video clips, dialogue lists, a glossary of concepts and terminology used in the industry and much more. It also provides access to a professional desktop subtitle editor, Wincaps Q4, and a leading cloud-based subtitling platform, OOONA. This collection brings together perspectives on regional and social varieties of British English in fictional dialogue across works spanning various literary genres, showcasing authorial and translation innovation while also reflecting on their impact on the representation of sociolinguistic polarities. The volume explores the ways in which different varieties of British English, including Welsh, Scots, and Received Pronunciation, are portrayed across a range of texts, including novels, films, newspapers, television series, and plays. Building on metadiscourse which highlighted the growing importance of accent as an emblem of social stance in the eighteenth and nineteenth centuries, the chapters in this book examine how popular textual forms create and reinforce links between accent and social persona, and accent and individual idiolect. A look at these themes, as explored through the lens of audiovisual translation and the challenges of dubbing, sheds further light on the creative resources authors and translators draw on in representing sociolinguistic realities through

accent. This book will be of particular interest to students and scholars in dialectology, audiovisual translation, literary translation, and media studies.

While complementing other volumes in the BTL series in its exploration of the state of the art of translator training, this collection of essays is solely focused on audiovisual translation, one of the most complex and dynamic areas of the translation discipline. The book offers an easily accessible yet comprehensive introduction to the fascinating subject of translating films, video games and other audiovisual material. Offering a balance between theory and practice, the main aim of this volume is to provide a wealth of teaching and learning ideas in areas such as subtitling, dubbing, and voice-over without forgetting the newer fields of subtitling for the deaf and audio description for the blind. The Didactics of Audiovisual Translation offers exercises and more on a companion website, highlighting its fundamentally interactive approach, and the activities proposed can be adapted to different learning environments and used with different language combinations: <https://benjamins.com/sites/btl.77>

Outside English-speaking countries deaf people come into contact with the English language in specific domains; indirectly through interpretation and translation or directly by learning it as a foreign language. This volume explores a range of intercultural/interlinguistic encounters with English.

This third volume in the Media for All series offers a diverse selection of articles which bear testimony to the vigour and versatility of research and developments in audiovisual translation and media accessibility. The collection reflects the critical impact of new technologies on AVT, media accessibility and consumer behaviour and shows the significant increase in collaborative and interdisciplinary research targeting changing consumer perceptions as well as quality issues. Complementing newcomers such as crowdsourcing and potentially universal emoticons, classical themes of AVT studies such as linguistic analyses and corpus-based research are featured. Prevalent throughout the volume is the impact of technology on both methodologies and content. The book will be of interest to researchers from a wide range of disciplines as well as audiovisual translators, lecturers, trainers and students, producers and developers working in the field of language and media accessibility.

Challenging theoretical concepts, this study of translation extends the field of inquiry to cross-cultural factors and ideology. The corpus spans across languages and literatures, highlighting themes across multimodal genres. It accounts for the universalistic view of interjections, and conversely their linguistic specificity as identity markers.

Esempi di traduzione audiovisiva sono presenti ormai quotidianamente sotto gli occhi di tutti, ma, il più delle volte, ci si dimentica del lavoro dei professionisti che si nascondono dietro questo processo traduttivo, dandolo quasi per scontato. Spesso si ignorano le difficoltà che questo tipo di traduzione comporta avendo a che fare con un prodotto che coinvolge oltre al codice verbale e scritto anche quello visivo, legato alle immagini, e uditivo, legato a voci, suoni, musiche e effetti sonori. È proprio in quest'ambito che hanno trovato spazio nuove figure professionali altamente specializzate come il dialoghista ed il traduttore audiovisivo. Scopo principale del presente lavoro è stato quello di chiarire le differenze tra i diversi metodi di traduzione audiovisiva e di osservare come il loro utilizzo possa variare in base al pubblico di destinazione e all'uso che se ne deve fare.

This book is a thorough quantitative and qualitative study of a typical phenomenon pertaining to the English spoken language; namely question tags (QTs) and invariant tags. More specifically, English tags are analysed on the syntactic, pragmatic and

prosodic level, taking into account cross-varietal differences as well as both visual and auditory dimensions, in order to get a more precise interpretation of their communicative functions. This is made possible by examining film language, since films, being complex semiotic “texts”, provide a more complete set of parameters for analysis, especially in the case of QTs, where intonation is crucial for their interpretation. The study of their function is based not only on their formal properties, but is integrated with the use of spectrograms, which makes it possible to actually “visualise” the prosody of tags and to back up the results with material evidence. Moreover, tags are also examined from a translational perspective, with analysis focusing on the transposition of tags in Italian dubbing, a specific type of audiovisual translation, for two main reasons: firstly, to check how and to what extent tags are rendered in Italian, a language which does not have so structured a set of equivalent expressions, and secondly, to see how much space they are granted in a typically “constrained” translation like dubbing, which is severely influenced by the visual dimension. After this, the use of the various translating options in Italian dubbing is studied in Italian original film language and compared with spontaneous conversation in both languages, by analysing data in corpora of spontaneous speech both in English and Italian to ascertain whether the use of tags and their Italian counterparts in film language is natural or artificial. The present work is the first to study the syntactic and prosodic properties of English tags from an integrated pragmatic and translational perspective. The study also qualifies as contrastive in that the use of these conversational routines is analysed in two different languages (English and Italian), as well as in different genres and varieties, including film language, dubbese and spontaneous speech.

Audiovisual Translation: Dubbing is an introductory textbook that provides a solid overview of the world of dubbing and is fundamentally interactive in approach. A companion to Audiovisual Translation: Subtitling, it follows a similar structure and is accompanied by a DVD. Based on first-hand experience in the field, the book combines translation practice with other related tasks – usually commissioned to dialogue writers and dubbing assistants – thus offering a complete introduction to the field of dubbing. It develops diversified skills, presents a broad picture of the industry, engages with the various controversies in the field, and challenges prevailing stereotypes. The individual chapters cover the map of dubbing in the world, the dubbing market and professional environment, text segmentation into takes or loops, lip-syncing, the challenge of emulating oral discourse, the semiotic nature of audiovisual texts, and specific audiovisual translation issues. The book further raises a number of research questions and looks at some of the unresolved challenges of this very specific form of translation. It includes graded exercises covering core skills that can be practised in class or at home, individually or collectively. The accompanying DVD contains sample film material in Dutch, English, French, Italian and Spanish, as well as a range of useful material related to professional practice.

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