The turn of audiovisual translation: New audiences and new technologies

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The turn of audiovisual translation

New audiences and new technologies

Frederic Chaume

Audiovisual translation is an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing. This article presents a classification of audiovisual translation modes or types, and discusses some interesting developments in the audiovisual translation market at the beginning of this new century. Dubbing countries are moving towards subtitling, subtitling countries are beginning to dub, voice-over countries are shifting towards dubbing and subtitling, while voice-over is moving into dubbing and subtitling countries and gaining ground with younger audiences.

Keywords: audiovisual translation, dubbing, subtitling, fandubbing, fansubbing, audiodescription, voice-over

The scope of audiovisual translation

Audiovisual translation is a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually. As their name suggests, audiovisual texts provide (translatable) information through two channels of communication that simultaneously convey codified meanings using different sign systems: the acoustic channel, through which acoustic vibrations are transmitted and received as words, paralinguistic information, the soundtrack and special effects; and the visual channel, through which light waves are transmitted and received as images, colours, movement, as well as posters or captions with linguistic signs, etc. For the translator, the complexity of audiovisual translation resides in creating dialogues that emulate a prefabricated spontaneous mode of discourse (particularly in fictional texts), that are constructed through written and spoken language, but also through other non-verbal codes of meaning, and at the same

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time must comply with the time and space limitations that the images impose on the translation (synchronies or fit in the case of dubbing and revoicing modes, and time and space restrictions in the case of subtitling and related modes).

Because audiovisual translation does not have the tradition of other more established fields such as literary or legal translation, until very recently there has been no consensus on what it should be called. Although the term audiovisual translation is now widely accepted across Europe (*traduction audiovisuelle*, *traduzione audiovisiva*, *audiovisuelles übersetzen*, *traducción audiovisual*, *traducció audiovisual*, *tradução audiovisual*, etc.), it has received many other denominations throughout its history: *film dubbing* (Fodor 1976), *constrained translation* (Titford 1982), *film translation* (Snell-Hornby 1988) and *traducción fílmica* (Díaz Cintas 1997), *screen translation* (Mason 1989), *film and TV translation* (Delabastita 1989), *media translation* (Eguíluz et al 1994), *comunicación cinematográfica* (Lecuona 1994), *traducción cinematográfica* (Hurtado 1994; 1995), *multimedia translation* (Mateo 1997), *transadaptation* (Gambier 2003, Neves 2005), as well as other hyponymic terms that are sometimes used to refer to all audiovisual translation: *revoicing*, *captioning*, *sound post-synchronization*, etc.

Modes of audiovisual translation are understood to be all types of transfer of audiovisual texts between two languages and cultures (interlingual) or within the same language and culture (intralingual, such as the so-called accessible modes: subtitling for the deaf and the hard of hearing, audiodescription for the blind and visually impaired, respeaking, audiosubtitling, etc.). Essentially, translations of audiovisual texts are made by introducing on or next to the screen, a target text with the translation or reproduction of the dialogues and inserts (captioning), or by inserting a new soundtrack in a different language and either cancelling out the original soundtrack of the source language dialogues (dubbing) or leaving it in place (voice-over). In other words, the audiovisual text is either subtitled or revoiced. De Linde and Kay (1999), for example, argue that all other audiovisual translation modes are simply "sub-types" of these two main alternatives. The subtypes these authors identify include simultaneous subtitling in real time, simultaneous interpretation, voice-over, narration, commentary, multilingual diffusion through teletext, and sight translation, as used at film festivals. In this classification the concepts of the translation mode are merged with the broadcast medium and the possibilities that these media offer. For instance, multilingual diffusion, a mode also identified by Gambier (2000), simply offers the chance to see the same audiovisual text dubbed or subtitled using teletext, but the translation modes — dubbing and subtitling — are the same.

Audiovisual translation does not stop there, however. New technologies and new audiences, together with policies of equality and media accessibility, have spawned a raft of new audiovisual translation modes, designed to meet the variety

of needs or concerns of different social groups. Hence, conventional subtitling has led to new related modes like subtitling for the deaf, audio subtitling, respeaking or live subtitling, surtitling for opera and theatre, and fansubs. Similarly, subtitling now exists for the Internet, for mobile devices (telephones with Internet access, PDAs, tablets, etc.), and video games. Where soundtracks are replaced or added to the original text (*revoicing*), the classic modes of dubbing, voice-over (also known as partial dubbing and narration, although with nuanced differences as we shall see below) and free commentary are now also joined by the new fandubs, audio-description for the blind or visually impaired, or dubbing in video games. It is possible to safely conclude, then, that there are two main macro-modes of audiovisual translation: *captioning* and *revoicing*. Thus either a new soundtrack is added in the target language, and the sound is synchronised with the images (post-synchronization of sound, i.e., *revoicing*), or a written translation or transcription is inserted on the screen (*captioning*), so that the translation can be read while the on-screen characters speak and act out their dialogues.

Modes based on recording and inserting a new soundtrack and subsequent sound synchronisation: Revoicing

Dubbing

Dubbing consists of translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant. In some European and Asian countries (i.e. France, Germany, Hungary, Italy, Spain and Turkey, or China and Japan, among others) it is the most widespread form of audiovisual translation for productions from foreign distributors and television companies. This complex process is linguistic and cultural, but also technical and artistic, where teamwork is vital in order to achieve a high quality end product. In these countries mentioned above, and also in some others, dubbing is the main mode of audiovisual translation for audiovisual texts, particularly on television, but dubbing is also on the increase in some countries where it is being adopted for certain audiovisual genres or particular audiences (Chaume 2012), as we shall see below.

Voice-overs

Voice-overs are made by broadcasting the audio track with the recording of the original dialogue at the same time as the track with the translated version. The

sound engineer reduces the volume of the original soundtrack and raises the volume of the dubbed track, such that the original text can be heard faintly in the background below the translated text. This mode is widely used for documentaries in many countries around the world, and to translate fictional film texts (films, TV series) in Poland, Russia and other former Soviet Union countries (Estonia, Latvia, Belarus, etc.). By convention, the original dialogue soundtrack is left at a lower volume; perhaps to indicate specifically to the audience that the voice-over is a translation (overt translation, House 2013). Contrary to what might be expected, voice-over gives a greater impression of verisimilitude: the sound of the original voice, albeit faintly, lends more credibility to the product. In this case, the dubbing actor reads the translation of the documentary narrator's lines — or the utterances of people who appear in the documentary — a few seconds after their voices are heard on screen. The actor waits for a moment (no more than two or three seconds) when the screen character starts to speak before making his or her entrance, aided by a time code reader (TCR). Because two different soundtracks are involved, the sound engineer can also make adjustments to the dubbing actor's utterances *a posteriori*. The final effect in the broadcast is realistic, since viewers hear the screen actor for a few seconds before the voice of the dubbing actor comes in at a higher volume, thereby avoiding any difficulties in understanding the message in the target language.

Other terms used to refer to voice-over are partial dubbing, narration and Gavrilov translation. Partial dubbing (or half-dubbing) is also known as Russian dubbing. This type of voice-over is more elaborate than conventional voice-over and is used to translate fictional texts in which a male reader reads the leading male's dialogues in a film or series, a female reader reads the leading female's dialogues, and sometimes a third voice reads the dialogues of other main characters in the film (a child's voice for a boy or girl, for example); all the other characters' dialogues are read by one other voice. Attempts have been made to insert these target language dialogues into silences in the original film, allowing the original actors' voices to be heard clearly; these endeavours have just been little more than experiments, however, and have had no significant impact. Narration is another synonym for voice-over, although it can sometimes refer to a summary of the original dialogues, rather than a more or less literal translation. Furthermore, the original text heard in the background is sometimes left out when narration is used, in which case it would be more appropriate to call it dubbing, even if the translation is a summary. Gavrilov translation is the term used to refer to voice-over in Russian circles, and takes its name from a celebrated narrator, Andrei Gavrilov, who popularised this mode in Russia during the early years of the Brezhnev era. But the name is used to refer to single-voice dubs in general, not necessarily those performed by Gavrilov himself. At that time, and taking into account that the

first foreign films of many Western films were only held closed-door, and open mainly to workers in the film industry, politicians, and other members of the elite, an effective conveyance of humour, idioms, and other subtleties of speech were required.

Simultaneous interpretation of film

Simultaneous interpretation of films is a little used audiovisual translation mode that is falling into even greater disuse. In this process, the film is interpreted by a translator (more accurately an interpreter), who is present in the cinema or location where the film is being screened and, through a microphone connected to speakers, translates and voices-over the screen actors' voices. This mode comes closer to interpretation than translation. The translator normally has access to the script before the film is screened and can make notes to work from; he or she has usually seen the film beforehand, although this is not always the case. As Lecuona (1994, 281) cautions, "interpretation and projection occur simultaneously and the interpreter must improvise his or her translation at the same pace as he or she hears the original actors' voices" (our translation). Simultaneous interpreting is restricted to certain occasions at film festivals and to specific screenings in some film club or art house seasons. Compared to the typical polyphony of a dubbed (or original version) film, the interpreter only has recourse to his or her own voice to dub all the on-screen actors, and the resulting effect is often wanting. As Lecuona (1994, 281) points out, "the single voice of the interpreter must recount all the voices of the original […] the interpreter must have a certain capacity for mimesis, and should attempt to avoid the inevitable monotony of his or her discourse by using certain elements, expressive resources, voice tones, expressive emphasis, and even vocabulary, to bring it closer to the vital polyphony of the original soundtrack" (our translation).

Curiously, this mode of audiovisual translation is popular in Thailand. In this country a dubbing method developed in which a dubber would provide a simultaneous translation of the dialogue by speaking Thai into a microphone at the back of the theater. Films were screened in silence, without the soundtrack and without the dialogue track. Izard (1992, 94) explains that dubbing was too expensive in the first years of the talkies, and subtitling (always the cheapest option) was unworkable due to high illiteracy rates. So while the silent film was being screened, an actor stood next to the screen and acted out the dialogues and even improvised the sound effects and special effects. Due to the extensive use of 16 mm film until nowadays, the technique has lasted up until recent years, especially for outdoor screenings of films. The actor's or dubber's role is very similar to that of the com-

mentators (narrators) in the early days of cinema, what the Japanese call *benshi*. The more expressive the actor, the more successful the film would be.

Gambier (2000) includes sight translation as a mode of audiovisual translation at film festivals where the translator directly translates the script from the source language while the film is being screened: "it is a type of sight translation, performed from a script, subtitles, or a text followed in a foreign language; hence the name sight translation." Chaves (2000) includes it as a sub-mode of simultaneous interpreting. As with this mode in general, the disadvantage of sight translation for audiences is that they have to listen to the original voices and the translation at the same time, and also deal with the inevitable asynchrony between the translated dialogues and the image. Indeed, neither simultaneous interpreting nor sight translation claim to attain the realistic effect typically achieved by dubbing.

Free commentary

The key defining feature of free commentary is that it is not a faithful reproduction of the original text; rather, commentators are free to create and give opinions, to recount what they see in their own words, and to add further details and information. The text does not usually need to be segmented into takes or loops (Chaume 2012), although commentary and image must be well synchronised (Luyken et al. 1991, 82). This mode can take into account the audience's intellectual capacity and level of education; the translation can be adapted to the programme's potential audience. The translator must dedicate more time to preparing and researching the text, and according to Chaves (2000, 48–49), should have some training in journalism. In fact, free commentary is more an adaptation than a translation. The commentator replaces the original actors' or characters' speech when he or she sees fit, and the tone is more informal than a narration. This mode can complement dubbing or subtitling, but it cannot substitute them. It is frequently used in comedy or sports videos and programmes in Europe.

The term Goblin translation refers to a "domesticated" or more informal translation (voice-over) that has been made popular in Russia by an English-to-Russian movie and video game translator, script-writer, and author with that nickname, Dmitry Yuryevich Puchkov or "Goblin." His first film translation was completed during the Perestroika period. The first film he translated was *Carlito's Way* (Brian de Palma 1993) in 1995. The development of the DVD format revived Puchkov's interest in translating movies, and his works became known to a larger public audience. Goblin translations include bad language, excessively familiar translations and occasionally parodies of the original text in response to the linguistic and ideological censorship that has predominated in traditional Russian voice-over. Translated tracks of the movies could be downloaded at no charge as mp3 files

(they include only the voice of Goblin, without the original sound of the movie) from Puchkov's website. It is then a very domesticating kind of voice-over.

Fandubs

Fandubs or fundubs are home-made dubbings of television series, cartoons (particularly the anime genre) and trailers for films that have not yet been released in the target language country. Fandubs are usually made by fans of these genres; they download the film texts from Internet and, using a digital sound editing program, manipulate or eliminate the soundtrack of the original text and record and insert the dubbed track they record at home using a microphone. One of the most popular editing programs for making fandubbings is Windows Movie Maker. It is sometimes spelled *fundubbing* to highlight the witty and humorous nature of this type of home-grown dubbing.

Audiodescription

Finally, audiodescription for the blind and visually impaired is a type of translation intended to enhance accessibility that deserves a separate discussion. In general, sections of the film that have no dialogue, soundtrack or special effects that are relevant to the plot are identified, and a new soundtrack is inserted on which a voice-off (an off stage commentary, i.e., a pre-recorded voice placed over the top of a film or video) describes what is happening on screen. This description includes details about the set, the way the characters are dressed, their actions, gestures etc, and allows blind or visually impaired audiences to follow the story line, while lending coherence to the dialogues throughout the film. According to Díaz Cintas (2008, 7), "AD consists in transforming visual images into words, which are then spoken during the silent intervals of audiovisual programmes or live performances." Translation studies and particularly audiovisual translation studies now include this practice in their curricula alongside other modes of audiovisual translation. The debate continues, however, as it is intralingual narration that consists of decodifying images and transforming them into words, what Roman Jakobson called intersemiotic translation, and many people do not consider it to be (interlingual) *proper* translation in the strictest sense. Audiodescription includes partial modes such as audio introduction (for films, but also for exhibitions, other programmes, etc.), audio commentaries for exhibitions, and audiosubtitling, namely the reading of subtitles from subtitled foreign films for visually impaired audiences.

Modes based on a written translated or transcribed text inserted on or next to the screen where the original text is shown: Captioning

Subtitling

Subtitling, as its name suggests, consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors' dialogues. More has been written about subtitling than dubbing, because, generally, greater attention has been paid to the phenomenon of subtitling in countries where it is common practice. In countries where dubbing is preferred, there has been less academic interest in the mode. The works of Ivarsson (1992) and Ivarsson and Carroll (1998) offer one of the most comprehensive analyses of this mode of audiovisual translation; of particular interest in these studies is the discussion of the tremendous speed with which the human eye can read (although the average reading speed in the US is 200–300 wpm, these authors claim that adults can read faster) added to some technical factors that permit more characters per line these days, calling into question the empirical basis for current restrictions on space for subtitles (35 characters per line, average reading speed of 12 cps, etc.). There is also the extensive, meticulous work of Díaz Cintas published in Spanish (2001; 2003) and in English (Díaz Cintas and Remael 2007), with a greater focus on translation than the Ivarsson studies. These authors claim that "Norms and conventions evolve quickly in subtitling and the advent of the DVD has been one of the major catalysts in the profession. As far as reading speed is concerned, 180 words per minute is increasingly becoming the norm in this new medium, with some companies applying even higher rates."

The forerunners of subtitles, known as intertitles (which originated in the silent films, but are sometimes used for aesthetic or narrative reasons in films today), were quickly translated into the target languages, and as such, intertitle translation can also be regarded as a sub-mode of audiovisual translation.

Surtitling

Surtitling, a specific form of subtitling for theatrical and operatic productions, can be both interlingual and intralingual. It enables audiences to understand the characters' dialogues, or follow the opera storyline. The subtitles are usually projected on a screen placed above the stage (hence the name *surtitle*) in the proscenium so the audience sitting in the boxes can follow the play or opera, and at the same time, read the subtitles or surtitles with a translation or transcription of the dialogues. Other areas of the theatre or opera house with poorer views of the stage usually have small screens fixed to the back of the seats where the subtitles are projected.

Respeaking

Live subtitling or respeaking is another mode that falls somewhere between simultaneous interpreting and audiovisual translation. This is a technique in which subtitles are shown at the bottom of the screen during a live broadcast (Romero Fresco 2011). The interpreters use a computer with voice recognition software (ViaVoice, Dragon Naturally Speaking, etc.) that they have previously trained to recognise their voice, and listen to the live broadcast through headphones (although this method is also used with recorded broadcasts). The interpreter hears the characters' dialogues or the narrator's voice and re-reads them in his or her own words, usually summarising the original dialogues quite substantially so their re-translation fits into the subtitle space that the software program generates when it processes the spoken sentences. The voice recognition program cannot recognise the dialogues directly from the screen because of the poor quality of the audio source, background sounds, noisy environments, strong accents, etc. Live subtitling used to be done using shorthand, typing and stenography techniques.

Subtitling for the deaf and hard of hearing

Subtitling for the deaf and hard of hearing is another mode of translation used to enhance accessibility for people with hearing difficulties, or for older or foreign audiences. Broadly speaking, it is intralingual translation (it may also be interlingual, but this is not common) that reproduces the characters' dialogues so that the subtitles appear on the screen at the same time as they are spoken. Unlike live subtitling, this mode is used for recorded programmes, and colours are used to differentiate between characters (as a deaf audience cannot recognise the source of a voice-off or of a person speaking with her back to the audience, or crowd scenes), sound effects are reproduced (with symbols or onomatopoeically), subtitles for sounds or songs are sometimes placed at the top of the screen (when the dialogue subtitles appear at the bottom), etc. These subtitles usually remain on screen for a longer period of time so they can be more easily read, since many deaf people read with difficulty, either at a lower pace or with other types of difficulties. In fact, the review published by Ofcom (2005) recommends speeds lower than 140–180 wpm. Subtitles can be up to four lines long; this makes them more difficult to read, but they give a faithful reproduction of what is said on screen. The "faithfulness" of subtitle reproduction is the subject of a great debate — as yet unresolved — over whether subtitles for the deaf should reproduce everything spoken on screen (verbatim), advocated by groups and associations of the deaf, or whether the information should be summarised as in the case of conventional subtitling, as proposed by professionals and academics.

Fansubbing

Fansubs, fansubbing or subbing, are home-made subtitles for television series, cartoons (particularly the anime genre) and films that have not yet been released in the target language country. As in the previously described fandubbing, they are usually made by fans who download the film texts from the Internet and use computer editing programs to insert new subtitles they create at home using free software. One of the most popular programs for making fansubs is Subtitle Workshop, although Aegisub, Pinnacle, and BsPlayer are also used. The fan uploads the subtitled text to the Internet; there are different legal consequences they may incur by doing this, dependent on country. Fansubbing is usually less orthodox than conventional subtitling. Colors can be used; subtitles may appear anywhere on the screen (above or below the speaker, or sideways); they use more characters than conventional subtitles; fonts may vary throughout the film; translations are frequently highly foreignizing; higher reading speeds are demanded than for conventional subtitles, and so on.

Other modes

Other authors in the audiovisual translation literature refer to even more audiovisual translation modes. Bartoll (2008), for example, mentions *sign language interpreting* which, given the legal recognition, necessity and usefulness of sign language, should be considered as an audiovisual mode for all intents and purposes. Bartoll also mentions sight translation of scripts (although in this case there is no audiovisual component) and consecutive interpretation, despite their scant presence in the audiovisual market. Remakes cannot be considered as audiovisual translation modes, as the author suggests. Rather, they are cinema adaptations in which a new text is based on a previous one, as in the innumerable films based on other films, novels, plays, comics, etc.

Bartolomé and Cabrera (2005), following Chaume (2004), also include *script-writing for animation* as an audiovisual translation mode. This mode involves creating written dialogues for animation texts that are produced and distributed in the market without dialogues, a kind of script writing in each target language based on the images of the animated text, and thus, similar to audiodescription. The silent images, normally computer designed cartoons, are viewed, and a script is written to fit the meaning for each image. This task gives translators the opportunity to use their creativity, adding dialogues to these images that must comply with the standard dubbing restrictions of phonetic, kinesic and isochronic synchronies, as well as maintaining consistency with the plot narrated through the

images. The creativity needed for this task can (and should) be backed up by the translator's experience in working with original scripts, and particularly with previous audiovisual text translations.

Bartolomé and Cabrera also include remakes, mentioned above, script translation (which would seem to be literary rather than audiovisual translation), and multimedia translation, to refer to what is known as localisation of multimedia products, a practice that combines the translation of computer programs (normally with Excel files), with the translation of dialogues (dubbing) and the translation of inserts and captions (subtitling). It is not, therefore, a new mode, but rather a combination of various modes.

Current shifts in the audiovisual translation market

Towards subtitling

Even in countries where dubbing predominates, subtitling is not unknown. In these countries there was always a demand for original version (subtitled) films from elite audiences. Now well educated younger people are also expressing a preference for subtitled original versions over dubbed ones, citing aesthetic and artistic reasons. In European dubbing countries, for instance, the practice of subtitling certain films is growing in popularity. With the introduction of DVD and Blu-Ray as the standard for watching films and television series at home, subtitling has become an established professional practice (although not an established habit) in traditionally dubbing countries. Economic criteria are generally used to decide whether to dub or subtitle a film. Commercial films, particularly in North America and in all European dubbing countries, are usually dubbed for greater impact and higher box office profits; minority art house films tend to be subtitled for smaller, less popular film venues. It is certainly true that subtitling has a much greater presence in dubbing countries than is usually imagined, whether in film, DVD, Internet, and new environments such as corporate and educational videos, etc.

This trend is also evident in advertising. Dubbing countries increasingly show subtitled advertisements on the small screen and on the Internet. Subtitling makes it easier for the same advertisement to be seen in every country (globalisation). It is a much simpler and less costly process than dubbing, and it offers the additional enjoyment of hearing the original voices. It also allows, particularly, access to the connotations — positive in marketing terms — that each language and culture can evoke in other countries and communities: hearing an advertisement for a soft drink or a beer in English, for a perfume in French, for pasta in

Italian, or for a car in German. These connotations can make the product more attractive to some foreign audiences who then associate certain positive values with the products.

Some dubbing countries are also witnessing a trend towards subtitling cartoons for children in order to help them learn foreign languages, particularly English. This practice is somewhat paradoxical. Younger audiences are not yet proficient in reading. Also, even in subtitling countries foreign cartoons are usually already dubbed. Once children have gained some reading facility, for instance if the cartoons are aimed at children above the age of 9 or 10, then they can be subtitled for this purpose with a slightly slower than normal reading speed, and with fewer characters per subtitle and per line than would be considered usual in conventional subtitling — i.e., less than 35 characters per line and a reading speed of less than 12 cps. Cartoons for children younger than 9 or 10 should not be subtitled, however, since even slower reading speeds are not appropriate for the reading capacity of such young children. In any event, subtitling as a tool for learning a foreign language is used increasingly in dubbing countries, in language classes, and at home by immigrants and foreigners to learn the language of their host country more quickly.

Fansubbing is an increasingly popular phenomenon, both because of the growing communities of people who enjoy foreign, particularly Japanese, products, and because the computer software for home subtitling of foreign products, making them available to fans across the world, is increasingly available and easy to use. Similarly, new genres like video games and some mobile and tablet applications require subtitles, both interlingual and intralingual, thereby opening up the market to this audiovisual translation mode. Researchers are now including these genres and devices into the world of audiovisual translation.

Finally, the growing trend towards subtitling is spreading not only in dubbing countries, but in countries where voice-over has traditionally been used as the general mode of audiovisual translation such as Poland (Bogucki 2004; Chaume 2012), where a growing number of subtitled films can be enjoyed on private TV channels and in cinemas.

Towards dubbing

While the trend towards subtitling may not seem surprising, as seen in the examples above, perhaps the parallel growing tendency in the market towards dubbing is less expected. For example, in Portugal, a country with an outstanding subtitling tradition, the audience share for dubbed products is rising. In a recent study, Chorao (2011) found that dubbing of foreign productions on Portuguese screens has overtaken subtitling. Programmes such as *Hannah Montana* (Richard Correll,

Barry O'Brien and Michael Poryes 2006) are increasingly dubbed into Portuguese, and the recent opening of the leading Spanish dubbing studio, Soundub, in Lisbon appears to confirm that this trend is here to stay.

Other primarily subtitling countries, such as Denmark, have recently experimented with dubbed films for younger audiences, as in the case of *The Nutty Professor* (Tom Shadyac 1996), to find out whether, for this type of film, dubbing retains the original's comedic sense or sense of humour more effectively. The motivation here is economic; some comedy films, when subtitled, were not as successful as the distributors would have liked. In the case of Norway, Tveit (2009) also finds that some teen-oriented television series and teen films have also been dubbed to ensure their commercial success. These experiments are taking hold on television screens, and in all likelihood, augur a permanent presence of dubbing in these countries, albeit limited to certain television genres and for certain audiences. The volume of dubbed products has also increased in Russia (Chaume 2012), where voice-over has traditionally been used to translate foreign fictional productions.

A further significant trend is noted in the dubbing of Latin American and Turkish soap operas in subtitling countries such as Greece, Morocco, Egypt, Jordan and other North African countries. In the Arab-speaking countries and Greece, the first dubbed versions of this highly popular genre immediately put these soaps at the top of the audience share ratings, indicating that maybe dubbing has an economic future in these countries.

In other trends, the fandubbing phenomenon — like fansubbing (Díaz Cintas and Muñoz 2006) — is also spreading quickly across the world. Fandubs can be found for trailers, cartoons and episodes of television series in various languages, including in countries where subtitling is predominant. Similarly, advertisements continue to be dubbed in both dubbing and subtitling countries. Advertisements for *Kinder* chocolates, for example, originally filmed in Italian, are dubbed into many languages all over the world.

Advances in digital audiovisual technology have also allowed multiple modes of audiovisual translation to be included in the same product. In the same way that DVDs have enabled viewers in dubbing countries to watch subtitled films by simply switching from the dubbed to the subtitled version in the DVD menu using the remote control, DVDs and Blue-Rays also allow audiences in subtitling countries to watch dubbed versions of films, series or cartoons (for example, dubbings into Brazilian Portuguese consumed in Portugal, a subtitling country).

Finally, as with subtitling, dubbing can be a useful tool in learning a foreign language, as Danan shows in her 2010 study. Translating a foreign language product for dubbing, and then dubbing in class — using the software programs men-

tioned above — obliges students to practice the foreign language and its translation into their mother tongue, as well as learn its grammar and vocabulary.

Towards voice-over

For some, voice-over might seem to be an outdated audiovisual translation mode for fiction genres, belonging to or reminiscent of past eras. However, surprisingly, there are signs in the market that voice-over is gaining ground.

The North American channel MTV has begun to use voice-over to translate some teen reality shows in dubbing countries. For instance the reality series *A Shot at Love with Tila Tequila* (Riley McCormick and Sally Ann Salsano 2007) was rendered in voice-over as an experiment to introduce the mode in fictional programmes (supposedly docudramas) and also as a significant way of reducing dubbing costs. Translating a fictional programme using voice-over in dubbing countries is an example of how the canon of audiovisual translation is being broken up or subverted. Since fictional programmes are usually dubbed in these countries on TV, translating them by means of a voice-over is a challenge that primarily has to be accepted by the audience, especially by new audiences. This experiment may turn out to be a commercial failure, or it may be an innovative, lasting trend. For the moment, voice-over is being used in an increasing number of programmes and the phenomenon has spilled over to other television channels such as *Energy* in Spain, for example.

There is also a considerable increase in the number of advertisements and advertorials or infomercials translated using the voice-over mode. Particularly in the case of the latter, voice-over transmits the idea that the product comes from abroad, as well as lowering the costs of adding a soundtrack. Voice-over is, for instance, the standard audiovisual translation mode in television shopping channels.

Finally, audiovisual media on the Internet have become vehicles for transmitting all kinds of information and instruction and are replacing more traditional media such as books or face-to-face classes for certain instructional purposes. When we want to learn to use a device, cook a special dish, do some gymnastic exercises or learn any new activity, we often turn to instructional videos on the Internet. Most of these videos are translated into other languages using voice-over. The same can be seen in Internet classes and seminars and particularly in corporate videos designed to sell products across the globe. Voice-over, despite its scant presence in the academic world (Tomaszkiewicz 2006; Garcarz 2007; Franco, Matamala and Orero 2010), plays a vital role in the audiovisual translation market. Scholars are not paying enough attention to this mode yet, assuming on the one hand that it is an obsolete mode, and on the other, that non-fictional programmes

— webinars — are not worth of investigation, since they belong to non-canonical genres.

Towards accessibility

The audiovisual translation boom is not restricted to the three modes referred to above, however. Translation for enhanced accessibility is now firmly ensconced in the audiovisual translation world and rightfully redresses an accessibility imbalance for audiences who for decades have been discriminated against in access to information and media culture. Today, DVDs are increasingly likely to include subtitling for the deaf and hard of hearing and audiodescription for the blind and visually impaired. Television channels have taken up the baton, and each year sees an increase in the number of programmes that are subtitled and narrated using these modes. Legal guidelines in a growing number of countries are also gradually making it obligatory for all programmes to carry subtitles for the deaf; they are being mandated to reach 100% of all broadcasts by 2015 in Spain, for example. In a report called *State of Subtitling Access in EU. 2011 Report* (EFHHP 2011), a list of European countries and their respective legal guidelines can be found and consulted.

The legal process is being attempted with audiodescription, although to a lesser extent and in lower proportions. These legislative initiatives have greatly increased the volume of accessibility work in the translation market in a growing number of countries. Films with subtitles for the deaf can be seen on screens installed in a designated area of cinemas, or by wearing special glasses that display the subtitles, or by listening to audiodescriptions though headphones designed to be used by the blind or visually impaired, or indeed, anyone who wants to experience the effect. Audiovisual technology therefore clearly helps each viewer enjoy the film as he or she wishes and allows the same film to be screened by different audiences in different modes using a variety of devices.

The same expansion of accessibility is occurring in advertising. A growing number of advertisements are now subtitled for the deaf and hard of hearing. Audiodescription has still not moved into the advertising world on a large scale, although it has been included in some advertisements (Cruz 2011). Still, there is no doubt that in the coming years we can expect an increase in audiodescription for advertising due to legal, cultural and economic pressures.

Sign language on television deserves a separate discussion, and will not be addressed here. The number of news programmes with sign language interpreters for the hard of hearing is rising. Whether we consider sign language as a language (and many countries have designated it so officially — you can see for example a tentative list of countries where sign language is considered an official language on Wikipedia) — or a semiotic system accepted by a community of users, we can

speak freely of translation (interlingual or intersemiotic, in each case), and therefore regard it as another audiovisual translation mode, since the source text and the translation both appear simultaneously on the same screen.

Respeaking or live subtitling is another audiovisual translation mode for accessibility that is rapidly gaining ground. In Europe, respeaking was pioneered in the United Kingdom by the BBC, but an increasing number of television channels worldwide are now acquiring respeaking software to make their news and cultural schedules more accessible.

The use of audiodescription is also on the rise in museums, bringing works of art and cultural heritage to visually impaired audiences; similarly audio-subtitling of foreign language films, subtitled in the target language and read for the benefit of blind or visually impaired audiences is also a growing phenomenon.

Conclusions

The possibilities for audiovisual translation are not limited to those described here. The list of audiovisual translation modes is by no means closed, and indeed it is bound to grow and change as new audiovisual formats, technological advances and audience tastes evolve and change. In fact, audiovisual translators also receive assignments for which they are, in principle, prepared by dint of their experience as a narrators or re-writers. The audiovisual translator is therefore qualified (and is called upon) to translate genres such as comics (and the so-called *scanlations*, the scanning, translation and editing of comic genres such as *manga*), advertisements and infomercials, corporate and instructional videos, etc. Language service providers do not tend to classify audiovisual translators by specialization; rather they tend to think that all audiovisual translators can provide services in all audiovisual modes. Since there are not any types of certification recognized by employers, translators ought to be aware of rates in all audiovisual modes (see Díaz Cintas and Remael 2007, and Chaume 2012, for rates in Europe in subtitling and dubbing, respectively).

The audiovisual translation map is no longer drawn in black and white terms. The simple classification of countries into dubbers and subtitlers has been a useful but superficial description; it no longer reflects today's more complicated audiovisual reality. The borders between the modes are now too blurred, as described in the previous section. Dubbing countries often now have a flourishing subtitling industry, and the use of voice-over is also growing considerably. Subtitling countries, on the other hand, are becoming more accustomed to dubbing (teenpics, soaps, etc.). Latin American countries have always tended to use dubbing for television and subtitling for cinema. Many Asian countries do not make a clear distinction between the two options, and use both for different purposes, different

genres and in different geographical areas. Countries with a tradition of voice-over for translating fictional audiovisual texts have witnessed a remarkable increase in dubbing and subtitling since the fall of the Berlin wall.

The crucial point for modern audiovisual media audiences is that the old binary option of experiencing a foreign programme in either a dubbed or a subtitled version has now disappeared. The future will bring for our enjoyment of foreign media productions a myriad viewing and listening options: dubbed, subtitled, subtitled for the deaf and hard of hearing, audiodescribed, narrated with voice-over, etc. The more options we have, the more free, more multilingual and more diverse we will be as spectators.

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