

e-Expert Seminar Series: Translation and Language Teaching

AVT: Current Perspectives and Applications



SEMINAR PROGRAMME/PROGRAMA DEL SEMINARIO

Tuesday 6th November 2018 /Martes 6 de noviembre de 2018

All times are GMT+1 (London time)
Todos los horarios están en GMT+1 (Hora de Londres)

9.15-9.30	Welcome/Bienvenida Mazal Oaknín (UCL) Azahara Veroz González (Universidad de Córdoba)
9.30-10.00	<i>La enseñanza de la traducción literaria a través del cine</i> Soledad Díaz Alcón (Universidad de Córdoba)
10.10-10.40	<i>Media Localisation in the 21st Century</i> Frederic Chaume Varela (Universitat Jaume I)
10.50-11.20	<i>Game on! The Quest for Accessible Video Games</i> Carme Mangirón Hevia (Universitat Autònoma de Barcelona)
11.30-12.10	<i>Translation and Localisation in Video Games</i> Miguel Ángel Bernal Merino (Roehampton University)
12.10-13.30	BREAK/DESCANSO
13.30-14.30	<i>Roundtable/Mesa redonda: Taking Stock of Recent Advances in Subtitling</i> Jorge Díaz-Cintas (UCL) Serenella Massidda (Roehampton University) Alejandro Bolaños García-Escribano (UCL)

*Talks will be delivered in the language in which the title has been submitted. Questions will be taken in both Spanish and English. / Cada charla se impartirá en la lengua que aparece en su título. Los ponentes responderán a preguntas tanto en inglés como en español.

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ABSTRACTS/RESÚMENES

Enseñanza de la traducción literaria a través del cine Soledad Díaz Alarcón (Universidad de Córdoba)

El trabajo que aquí presentamos surge de la constatación, por parte del docente de traducción literaria (francés-español), de una carencia del alumnado que se vislumbraba como un serio escollo en el proceso de enseñanza-aprendizaje. Los alumnos que cursan esta asignatura del Grado de Traducción e Interpretación tienen una escasa formación en literatura (tanto de su lengua materna como de la lengua que se ha de traducir) y apenas se han iniciado en la práctica en esta especialidad. Ante esta debilidad diseñamos una metodología que incorporara una herramienta didáctica de carácter audiovisual como es el cine, en concreto, el visionado y análisis de películas francesas fruto de adaptaciones de clásicos del canon literario y que forman parte de los contenidos evaluables. Decisión adoptada ante la evidencia de que en la “era de las pantallas” (Marzal Felici, 2007) en la que vivimos es incuestionable el uso de herramientas audiovisuales en el aula, sin obviar que la relación entre el cine y la literatura ha sido tradicionalmente muy fructífera y fecunda, al tratarse de expresiones artísticas cuyo lenguaje creador necesita a un receptor activo para su decodificación.

Por tanto, hemos considerado objetivos de carácter socio-cultural, lingüístico, literario y comunicativo, tales como proporcionar el conocimiento y contextualización necesarios de dichas obras en tiempo récord para evitar asimismo que el alumno se pierda en un maremágnum de documentación; reforzar la motivación y crear estímulos al alumnado para el estudio de la obra con actitud proactiva para su posterior traducción; llevar a cabo una comparación valorativa de los recursos lingüísticos (fonéticos, morfosintácticos, léxicos, semánticos, pragmáticos, etc.) y literarios (estructuras discursivas, figuras de estilo, simbología, simetrías, etc.) presentes en el texto fílmico y texto escrito y que puedan recrearse en el texto meta. Por último, detectar la intertextualidad y las referencias que se producen entre ambos. En este estudio presentamos la exposición práctica de una unidad didáctica mediante las fases metodológicas que constituyen este proyecto: fase descriptiva, fase descriptivo-interpretativa y fase interpretativa, siguiendo las orientaciones de Gómez y Marzal (2005), y Vanoye y Goliot (1992).

Media Localisation in the 21st Century Frederic Chaume Varela (Universitat Jaume I)

In the field of media communication, digitalization facilitates the creation, production, distribution and potential manipulation of new audiovisual contents. Digitalization has also led to the multiplication of audiovisual distribution

platforms and devices. The staggering number of hours of audiovisual content localized every single day, and the fast pace with which this is taking place, have brought a wider and better choice for audiences, as well as a growing diversity in

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audiovisual content consumption, and in the use of different translation practices. Different target cultures use different audiovisual transfer modes to bring foreign texts closer to their audiences. Audiovisual translation modes respond to the way a particular culture wants to consume a foreign audiovisual text. And these modes are deeply rooted in cultures, since habits and tastes are not easily changed in a short space of time. Modes of audiovisual translation are understood as all types of audiovisual text transfer between two languages and cultures (interlingual) or within the same language and culture (intralingual, such as the accessibility 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 entail introducing a target text with the translation or reproduction of the dialogues and inserts (captioning) on or next to the screen, 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. This presentation will tackle the most important audiovisual translation modes and will discuss new trends in the media localization market.

Game on! The Quest for Accessible Video Games

Carme Mangirón Hevia (Universitat Autònoma de Barcelona)

Video games have become one of the most popular forms of entertainment in the 21st century and their global success is partly due to globalisation, internationalisation and localisation strategies, which have made the same games available to players around the world. However, most video games today still do not cater for players with disabilities, who cannot enjoy

mainstream games because they face too many access barriers. This talk will focus on game accessibility, presenting an overview of the current status and main challenges, placing emphasis on sensorial accessibility, and, more specifically, subtitling practices in video games, which can contribute to improve accessibility for deaf and hard of hearing players.

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Translation and Localisation in Video Games

Miguel Ángel Bernal Merino (Roehampton University)

The session will introduce participants to video game localisation. As well as highlighting the main challenges and processes behind industrial game localisation, participants will gain an

insight into professional workflow with various types of materials such as UI, interactive subtitles, voice-over scripts, marketing and packaging, graphics, etc.

Roundtable/Mesa redonda: Taking Stock of Recent Advances in Subtitling

Jorge Díaz-Cintas (UCL)

Serenella Massidda (Roehampton University)

Alejandro Bolaños García-Escribano (UCL)

The growth in the use of subtitles for audiovisual and multimedia products seems unstoppable. With the advent and democratisation of new technologies, the consumption of audiovisual programmes, websites, video games and multimedia content has increased exponentially over the last few decades. A similar technological revolution as the one induced by the arrival of the DVD and cable TV at the end of the 20th century is now taking place with the development of cloud-based and online systems. The viewing habits of today's audiences are also changing, favouring the use of online platforms, streaming websites and video on demand sites, such as Amazon Prime, Movistar+, Netflix, Vimeo, Wuaki TV and Youtube, to name but a few. Subtitling has become the preferred translation practice of many providers and even countries traditionally considered “dubbing countries” have also embraced the subtitling revolution.

In the same vein, recent advancements in the development of translation-specific software and applications have set the ground for further changes in the ways in which translators translate and localise such

texts, with memory tools, automatic speech recognition and machine translation engines making inroads in the field of AVT.

From a research perspective, many scholars are nowadays exploiting the use of eye tracking tools and adopting new empirical approaches to question assumptions generally accepted in the profession without much evidence. Also of interest are the developments in accessibility to the media, including SDH (subtitling for the deaf and the hard of hearing), which aim for a greater awareness about the importance of accessible audiovisual material for the impaired audiences. All in all, academic research outputs in this field are literally booming, leading to technical innovations, (such as creative/integrated titles and animated captions) and a greater social empowerment.

Many avenues, both in terms of research and professional practice, are being opened up. Subtitling workflows are now larger than ever, and subtitlers' communities and associations seem to be having greater importance in the industry. Many leading stakeholders are also recognising

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professional subtitlers' work by acknowledging their authorship, although copyright legislation and working conditions call for further improvement.

In this round table, we will address some of the main issues that affect today's subtitling landscape: What is happening in the

subtitling industry? What can subtitlers-to-be expect in a few years' time? What do they need to know and what skills are necessary to be a "good" subtitler? How can we carry out research on subtitling that is both useful and sound? How will translation technologies affect subtitling as a professional activity?