BOOK REVIEW

Mikołaj Deckert. *Audiovisual Translation–Research and Use* (2nd expanded edition). Berlin: Peter Lang, 2019. 312 pp.

Reviewed by Jia Huihuang (University College London)

Research into Audiovisual Translation (AVT) is booming and burgeoning. Meanwhile, it remains conspicuously under-represented because of the rapid rate of advancements. Moreover, criticism of conventional studies is leveled at the postulated gap between theory and practice (Pérez-González 2018; Jia 2020). Such critical works include *Audiovisual Translation: Theories, Methods and Issues* (Pérez-González 2014) and *Focusing on Audiovisual Translation Research* (Sanderson & Botella-Tejera 2018). In contrast, the collection, *Audiovisual Translation: Research and Use*, edited by Mikołaj Deckert, sets out to approach these two dimensions of AVT, which he introduces as "research" and "use." Rather than simply considering the two strands as mutually exclusive, the book intends to shed light on their tendency to overlap and cross-pollinate and also to reveal their points of convergence and divergence. The inquiries of a historical, linguistic, cultural, sociological, applied, cognitive, experimental, computational, and educational nature presented in the book constitute a kaleidoscopic overview of AVT as an expanding and multi-faceted yet internally logical and coherent domain of scientific research and professional practice.

The opening contribution of the research component is Anna Matamala's "Mapping Audiovisual Translation Investigations: Research Approaches and the Role of Technology." The author provides a brief overview of the AVT research landscape by analyzing the abstracts of six conferences to pinpoint turns in research direction. As technology is influencing and will continue to influence both research and practice in this area, the author focuses on the role of "speech and audio-related," "text-related," and "image-related" technology used in AVT research and concisely mentions how technological toolkits can benefit both AVT practitioners and end-users. Similarly, technology is at the core of the article "Exploring the Potential of Machine Translation and Other Language Assistive Tools in Subtitling: A New Era?". The author, Rafaella Athanasiadi, explores the latest user-oriented advancements that could help to optimize the process of subtitling. In the process, she predicts that future subtitling practice will be in the cloud–taking OOONA, a leading online subtitling platform, as an example. Adopting a more historical approach and again employing the prism of technology, the contribution "Problems of AVT in the 1980s and 1990s" by Janusz

Wróblewski discusses a variety of authentic difficulties encountered by translators in the years of the emergence and growth of the video cassette market and films shown on television or in cinemas in Poland. Although it draws mainly on a personal perspective, the chapter delves into AVT problems of a general nature and their tremendous impact on translation. Mikołaj Deckert and Łukasz Bogucki's chapter titled "Polish Audience Preferences regarding Audiovisual Translation: A Reception Study," translated from Polish, offers yet another practical viewpoint in the book. In it, the authors discuss different audiences' perceptions of various audiovisual transfer modes. Their research findings may directly apply to the industry, shaping consumers' viewing experiences and preferences.

The contributions that follow can be organized under the theme of policy matters that are conditioned by social and political factors. In his chapter, "AVT in the Media: Emergencies through Conflicting Words and Contradictory Translations," Federico Marco Federici explores strategies for translating online versions of newspapers into Italian, focusing on crisis content. In doing so, he convincingly uses a wealth of mini-case studies together with their motivating factors and impacts. Written by Veronika Šnyrychová, the piece "Media Accessibility in the Czech Republic" innovatively outlines the current accessibility service of TV content for people with vision and hearing impairments. Šnyrychová presents the pertinent rules governing media accessibility in TV broadcasting in the Czech Republic, referred to as "the Broadcasting Act," as well as reports on compliance with the Act. In turn, Ayşe Şirin Okyayuz's chapter, "Power, Society and AVT in Turkey: An Overview," examines the "socio-political underpinnings of mechanisms and practices shaping AVT" from a historical perspective. In this context, AVT is considered a "product" and a "mode." The contribution allows us to explore AVT practices from a macro ideological perspective, and in this way, it contributes to a better understanding of the complicated interaction between society, power, and AVT–one of the hot-spot issues in AVT studies.

Another group of contributions investigates some of the glamorous problems that have been isolated in AVT to date. Rebeca Cristina López González's contribution entitled "When Intertextual Humour is supposed to make Everyone laugh… Even after Translation" sets out to find the solution to the translator and the dubbing team's dilemma when coping with intertextual humor in animated feature films for Spanish audiences. It directs future dubbing teams to use specific methods to re-enunciate and re-elaborate the prior knowledge of the source culture to create the missing humor for the target audience. In their piece, "Official and Non-official Subtitles in Iran: A Comparative Study," Hussein Mollanazar and Zeinab Nasrollahi attempt to find out the most common decision-making patterns applied in official film subtitling and non-official film subtitling ("fansubbing") with a large corpus within a "descriptive, comparative and geared" para-

digm. The findings could help reveal Iran's "normative translational behavior" of the two prevalent subtitling modes.

To detect experimentally difficult moments during the respeaking process, Agnieszka Szarkowska, Łukasz Dutka, Olga Pilipczuk, and Krzysztof Krejtz use cutting-edge electroencephalogram (EEG) technology to test translators' concentration and frustration levels. They inquire into their subjects' cognitive load during respeaking to determine these levels. They describe their innovative approach in their contribution titled "Respeaking Crisis Points. An Exploratory Study into Critical Moments in the Respeaking Process." The results of this study provide valuable insights into the respeaking process from a cognitive perspective, and they are directly applicable to respeaker training. "Old questions, New Answers: Computational Stylistics in Audiovisual Translation Research" by Agata Hołobut, Jan Rybicki, and Monika Woźniak combines quantitative (computational linguistic) with qualitative (comparative stylistic) analysis to examine the strategies employed by translators from English into Polish and Italian for specific audiovisual genres.

Minu Sara Paul explores the elements of "average viewer expectations," "linguistic closeness between languages," and "whether the subtitles have a role [to play] in the narrative" as she responds to the stated objective of her research. Her objective is: "to examine partial subtitling in the context of polyglot movies that have Malayalam as their primary language." She explores it in her contribution, "Factors that influence the Occurrence of Partial Subtitling in Malayalam Polyglot Movies." Camilla Badstübner-Kizik's chapter titled "Multilingualism in the Movies. Languages in Films Revisited" is similar. She looks at several cases of multilingualism in film productions and the solutions offered by various types of AVT, making this piece an invaluable source of information for AVT training.

The closing group of contributions concerns the educational facet of AVT research. Gernot Hebenstreit's "Teaching AVT Research at BA Level: Didactical Reflections from a Local Perspective" empirically tests the feasibility of introducing undergraduates to AVT research skills by drawing on his detailed observations in class. Although the research question cannot be answered in general terms, the author argues that it is meaningful to build on that interest and nurture it to encourage more students to consider AVT research as a fascinating endeavor at an early stage of their studies. Similarly, that pattern is continued in Anna Rędzioch-Korkuz's chapter titled "Gaining More Benefits from a Film Lesson: Integrated Subtitles." Adopting an experimental methodology, she chose to investigate the effectiveness and usefulness of using attractive, short videos with subtitles in the classroom to teach foreign languages, focusing on vocabulary retention.

The collection is commendable for its solid insights into the ever-growing field of AVT from academic, educational, and professional perspectives. The 14

chapters–written as they are by both young translation researchers and leading scholars from a broad spectrum of academic institutions based in Poland, Iran, Austria, Spain, India, Italy, Turkey, the United Kingdom, and the Czech Republic–cover a wide variety of topics. Collectively, they integrate the merits of interdisciplinary theories and methodologies. Moreover, long-established traditional descriptive AVT research is supplemented by cognitive empirical investigation of the translation process and audience reception. Rather than relying solely on individual endeavors, teams of researchers with different backgrounds have started collaborating on a global scale to explore aspects of AVT to gain a better understanding of the field–which appears to reflect the current and prospective development of AVT research.

Although this volume covers various topics, further studies in AVT outside of Eurocentric and Western contexts are highly recommended as they can enrich the research landscape. However, additional examples could have complemented the Euro- and Western-centric datasets, such as danmuku subtitling that originated in Japanese ACG (anime, comic, game) video-sharing platforms and is prevalent in Asia. Academic interest in AVT modes lies in the comparatively traditional ones: subtitling, dubbing, and voice-over. However, considering the greater prominence and increasing variance of AVT modalities in both research and practice, examples of game localization, surtitling, audio description for the blind and visually impaired (AD), subtitling for the deaf and hard of hearing (SDH), and sign language interpreting in the media are under-represented in the collection. Another weakness of this volume is the lack of grouping of the contributions into sections that reflect the diversity of the investigations into AVT across varied modes, perspectives, and approaches. It detracts to some extent from the book's otherwise transparent, organized, easy-to-follow format and style.

Overall, this informative and insightful volume contributes to translation studies research in general and AVT in particular. It will be an invaluable resource for academics, students, practitioners, translators, and those interested in media, accessibility, and cross-cultural communication studies.

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