

Nikolić, K. (2020). Pérez-González, Luis (ed.). The Routledge Handbook of Audiovisual Translation. *The Journal of Specialised Translation*, 33, 297-299.

<https://doi.org/10.26034/cm.jostrans.2020.563>

This article is publish under a *Creative Commons Attribution 4.0 International* (CC BY):
<https://creativecommons.org/licenses/by/4.0>



© Kristijan Nikolić, 2020

Pérez-González, Luis (ed.) (2019). *The Routledge Handbook of Audiovisual Translation*. London and New York: Routledge, pp. 554, £ 114 (hardcover). ISBN 978 1138859524.

As the editor stresses at the beginning of his introduction (Chapter 1), there is no need for emphasizing the strength of audiovisual translation (AVT) anymore. Indeed, the variety, quality and sheer number of the contributions in this handbook speak for itself. Pérez-González's motivation for editing the handbook lies in his belief that "there was no volume in English that systematically chartered and critiqued influential concepts, research models and methodological approaches in AVT studies, or theorized recent developments and trends" (3). *The Routledge Handbook of Audiovisual Translation* is the editor's attempt to come up with a "comprehensive survey of state of the art research that the field currently needs" (3). As many as 32 chapters of this volume are divided into four sections.

Part 1 consists of 10 chapters focussed on established and emerging modalities of AVT. Chapter 2 is a joint output by O'Sullivan and Cornu that chronicles the technological developments and socio-cultural changes that defined the emergence and development of AVT. Guillot looks into the constraints and opportunities informing subtitling practices in Chapter 3, the means and modes, focussing on the role of subtitling in the era of digitization. Bosseaux is focussed on additional priorities for the developments of dubbing studies in Chapter 4. In Chapter 5, Matamala explores voice-over and calls for more reception studies on voiced-over AVT products. Subtitles for the deaf and hard of hearing are investigated in Chapter 6 by Neves, who is preoccupied with the idea that the volume and array of the distribution of subtitles for the deaf and hard of hearing calls for a change in the paradigm of mediation that is at the centre of this research field. Chapter 7 is authored by Romero-Fresco who introduces the reader to respeaking by chronicling the development of this AVT practice and exploring the role automation plays in it. In Chapter 8, Perego reveals how previous norms of audio description are overridden by novel, more supple norms focussed on the user. Chapter 9 brings the reader closer to yet another AVT practice, surtitling. In this chapter, Secară explores the inception and development of surtitling practices. O'Hagan explores the relationship between producers and gamers, by examining the social aspect of gaming, such as the creation and development of fan and crowdsourcing communities in Chapter 10. The first part of the handbook is concluded with chapter 11 by Evans who investigates the translational aspect of remakes, which are usually investigated by film studies scholars.

Part 2 considers theoretical perspectives in AVT studies in eight chapters. Jones draws the reader's attention to different theorizations of mediality in Chapter 12. In Chapter 13, Bruti uses concepts from discourse analysis,

pointing to the changes in interpersonal dynamics and characterization common in subtitling and dubbing. Fryer explores the models of psycholinguistics and cognitive perception through the example of audio description in Chapter 14, while Chapter 15, by Vandaele, aims at establishing the basis for research of the narrative mechanisms and devices beyond most audiovisual texts. Desilla uses pragmatics, more particularly speech acts, politeness and implicature, to show how these can help researchers in identifying filmmakers' creative intentions in Chapter 16. The following chapter is co-authored by Remael and Reviers who use the semiotic aspect of the multimodal theory to see how meaning originates from the interaction between various types of meaning-making resources and modes. Yau deals with linguistic variation in AVT and the role it plays in the construction of both individual and collective identities in Chapter 18. The following chapter concludes Part 2 with Flotow and Josephey-Hernández's views on gender-based identities, dealing with topics such as feminism and genderlects.

Part 3 brings five chapters focussed on research methods in AVT studies. In Chapter 20, Pavesi demonstrates how computer-held collections of selected texts can facilitate quantitative analysis of dubbed dialogue. Soffritti shows how working with multimodal corpora brings specific demands in Chapter 21, while Kruger explains how eye tracking is used to determine the impact of AVT practices on viewers' experiences. Orrego-Carmona goes further showing the importance of methodological triangulation for the future of reception studies in Chapter 23. The author of the following chapter, Li, examines some of the most recent methodological developments in AVT research, i.e. the arrival of ethnographic approaches to the study of this field.

Part 4 investigates a range of topics connected to the place of AVT in society. De Ridder and O'Connell shed light on minority language AVT and the language planning implications of studies conducted by scholars in the field in Chapter 25. The following chapter brings Johnson's study of the links between popular music and AVT, while Dwyer explores the connections between fandom and AVT in Chapter 27, focussing mainly on fansubbing, as well as fundubbing and game localisation. In Chapter 28, one of the most prominent translation scholars, Baker, explores the interaction between activism and social change, more specifically, she focuses on activist AVT exemplified by the 2011 Egyptian Revolution. Merchán maps recent developments in AVT training in the following chapter, while Chapter 30, written by McLoughlin, examines the benefits of incorporating subtitling activities in the foreign language classroom. Besides Chapter 7, Romero-Fresco contributes with Chapter 31, in which he argues for accessible filmmaking, which means that the translation of films should be considered in the pre-production or production phases, rather than during post-production or distribution phases. The handbook is concluded with

Chapter 32, in which Georgakopoulou brings the reader closer to the impact of technological change on the AVT industry.

The range of topics covered in this handbook of AVT makes it indeed unique in AVT research. Even though some of the topics covered in this volume are not a novelty to the AVT researcher, they are incorporated in this comprehensive volume that maps AVT today. This handbook of the now prolific field of AVT can be a starting point for any new researcher, but also a reference for a more seasoned scholar interested in specific topics covered. For anyone interested in AVT research, this handbook is going to be essential reading for years to come.

Kristijan Nikolić

University of Zagreb / University of Middlesex

E-mail: knikoli@m.ffzg.hr / K.Nikolic@mdx.ac.uk