Giovanni, E. and Gambier, Y. (eds.) (2018) *Reception Studies and Audiovisual Translation*. Amsterdam/ Philadelphia: John Benjamins Publishing Company. 353 pp.
ISBN 9789027200938
Review

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Reception Studies and Audiovisual Translation is the 141st volume in the Benjamins Translation Library (BTL), the editor of which are Elena Di Giovanni and Yves Gambier, both widely established researchers in Audiovisual Translation (AVT). This volume consists of 15 articles in four parts: Part 1, 'Defining reception studies (3 chapters)'; Part 2, 'Methodology in reception studies and audiovisual translation' (4 chapters); Part 3, 'AVT modalities and reception studies' (4 chapters); and Part 4, 'Hybrid media and new audiences' (3 chapters). It starts with an introduction by the two editors, explaining AVT as a dynamic research field (p. viii) with the changing audience landscape (p. vii) and mapping the development of AVT over the last three decades (p. ix). Focusing on the reception of audiovisual and accessible media texts, it aims to provide a comprehensive approach to the theoretical and empirical study of reception in AVT.

The first part offers a broad and detailed overview of reception research in relation with audience studies, film and cinema studies, and translation studies, particularly audiovisual translation studies.

Annette Hill in the first chapter focuses on the development of reception-oriented media studies and discusses active and diffuse audiences in the digital and transnational media landscapes. Inspired by the three paradigms in the study

of media audiences by Abercrombie and Longhurst (1998), namely a behavior/effect paradigm, an incorporation/resistance paradigm, and a spectacle/performance paradigm, Hill argues for "multi-faceted, pragmatic approaches to varieties of audience experiences in social and cultural contexts" (p.4). The global television drama *Bron/Broen* (2013-2015) is used to illustrate how the Nordic noir is co-created by institutions, producers and audiences as a case study for the reception of transnational drama, whose appeal is embedded in the multi-layered crime storytelling across cities, cultures and broadcast channels. This chapter also highlights the fluid concept of identity, which involves not only similarity and difference, but also a sense of becoming an audience, which can shed light on the understanding of digital and transnational audiences.

In the second chapter, Daniel Biltereyst and Philippe Meers make a diachronic investigation on the reception of film and cinema over the past decades, focusing on audience's historical and contemporary viewing experiences. Under the influence of disciplines including history, geography, cultural studies, economics, sociology and anthropology, etc., the field of film audience reception embraces interdisciplinary studies from perspectives like ethnographic research, memory studies, social geography, urban studies, history, or the digital humanities. This chapter provides an historical overview of cinema and film reception research and discusses various major traditions, approaches, and important studies in audience-based film reception, focusing on a more active and socially contextualized viewer, highlighting film audiences as "social media user" and encouraging studies on audience's 'bottom up' experiences (p.36).

In chapter 3, Yves Gambier explores the development of reception studies within translation studies (TS), particularly in AVT. It first describes the process how reading and readers have been slowly incorporated into various trends within TS and how hermeneutics has influenced certain aspects of TS, and how reception studies have been introduced into TS. Then Gambier recalls the basic concepts of AV texts, distinguishes the differences between audience and viewer, clarifies the ambiguities of perception and reception, and proposes a three-type model of reception (3Rs: Response, Reaction and Repercussion). Empirical and multimethod research in quantitative and qualitative approaches has been done to research AV viewers, the translator (subtitler) and the product, controlling different sociological variables correlated with the space–time characteristics of subtitles, textual parameters and paratextual features. The author believes studies from language policy, censorship, and translation quality assessment may shed light on AVT reception. Audiovisual translation is regarded as "a dynamic and

prolific field" (p.61) as it can open up to new disciplines in researching usability or user-centred translation (UCT), and Internet studies and web science, demanding interdisciplinary thinking and practice.

The second part focuses on methodology developed in viewer/user-oriented research from four different approaches: multi-method research on the reception in its context, triangulation of online and offline measures, linguistic approaches like pragmatic, discourse and multimodal analysis, and historical approach.

Chapter 4 by Tiina Tuominen adopts multi-method research to investigate reception in both AV and social contexts. Following Gambier's 3Rs reception research (2009), this chapter focuses on the latter two, which are more contextually oriented, respectively focusing on individual interpretations and AVT sociocultural consequences. On the reaction level, studies explore viewers' understanding of translated programs mainly on the reception of humor and cultural references, or on viewers' overall attitudes and expectations. Research on the repercussion level discusses the role of audiovisual translations in viewing contexts, society, media and culture, taking social interaction as a factor in reception. The author suggests to move from predominantly small-scale pilot studies towards systematic, larger-scale and replicable studies to investigate both the macro and micro level of reception. It is also recommended to take into consideration as many variables in the research design to explore all the potential contextual factors, particularly the role of translation itself and technology.

Jan-Louis Kruger and Stephen Dohertyi in chapter 5 critically review different ways to investigate the cognitive processing of audiovisual translation products, suggesting the triangulation of physiological, psychometric, and performance measures. The reception of AVT products has been studied both qualitatively and quantitatively, using a variety of offline measures such as questionnaires and interviews, attitudinal data and performance measures, and online measures like eye tracking, EEG/electroencephalography, galvanic skin response and heart rate, to determine the impact of AVT products (mainly in the form of subtitles and audio description) on audience comprehension, preference, immersion, enjoyment and cognitive load. The strengths and limitations of these measures are also discussed, thus mixed-method approaches using triangulation of online and offline data, which has been used extensively in reception studies in AVT in recent years, still face challenges and remains to be developed.

Roberto Valdeón in chapter 6 explores three approaches to AVT rooted in the linguistic tradition, namely pragmatic, discourse and multimodal analysis. The

author suggests reception-centered discourse analysis to explore more on how audiences perceive and receive audiovisual materials rather than the translation problems and solutions, and extend research objects from the omission of colloquial features to the use of multilingual scripts, power relations, and ideological issues. Pragmatic approach emphasizes the relevance of pragmatic elements in both source and original texts. Besides the creation of humour, other methodological approaches such as image studies or studies on social media are also needed. Multimodal analysis has already been used to study the various layers (linguistic landscapes or in combination with extralinguistic features like visual, music, camera effects, etc.) of audiovisual texts. Areas including multilingual phenomena, tourist leaflets and websites, museums, etc. are incorporated within the analytical model by researchers due to their multimodal nature. The author also suggests to investigate both conventional and activist translation practices and explore other genres such as opera and news texts, surtitles, news translation, children's books, etc.

Serenella Zanotti in chapter 7 explores the role of AVT in shaping the viewing experience of film audiences from a historical perspective. Two main research areas include the role AVT has had in the circulation and reception of foreign films, and the way translated films and television programmes have been received by target audiences and critics. Studies on the historical reception of foreign-language films demonstrate the way and promotion strategies as well as the translation mode (i.e. subtitling, dubbing, or multilingual versions, etc.) frame audience response and reception, meanwhile AVT for each individual territory are also dependent on audiences' preference in their local cultural context. The author calls for a multi-method approach which takes into account contextual factors such as marketing and distribution strategies, exhibition practices, socio-cultural history of its audiences, and cultural political decisions. Empirical reception studies from historical perspective adopt quantitative and qualitative approaches, from interview, focus group, observation, questionnaire, to box-office figures and attendance numbers, and rely on a combination of sources retrieved through archival methods of published and unpublished material, surveys and interviews, oral history, and even viewers' online comments.

The third part expounds the needs, priorities and preferences of end-viewers from four different AVT modes: dubbing, interlingual subtitling, subtitles for the Deaf and Hard of Hearing (SDH) and audio-description (AD). All the chapters review different reception-oriented empirical studies carried out in Europe and beyond, introducing their approaches, tools and methods, and also suggest

further avenues and paths, emphasizing audience understanding, involvement and empowerment.

Elena Di Giovanni in chapter 8 provides a critical overview of literature on the perception and/or reception of dubbed films and television products within and outside audiovisual translation studies, in Western and non-western contexts (e.g. Nigeria and Iran), and offers methodologies which can be used for reception-centered dubbing research. According to Giovanni, research on dubbing has, so far, largely been of a descriptive and comparative nature, reception-centered dubbing research can open new avenues to research its political, ideological and commercial implications. It hopes for further large-scale multidisciplinary empirical research and encourages more studies targeting on hybrid text types like dubbed videogames, docudramas, live shows and online series, and the pervasive viewing habits such as binge watching or online fan communities consumption.

Kristijan Nikolić in chapter 9 follows the developments in empirical research into interlingual subtitling, the principal AVT mode in accessing worldwide audiovisual content. The majority of empirical studies discussed in this chapter deal with English as the source language are shifting their attention from investigating the ways subtitles are produced, translation strategies in subtitling, and norms, to studying the effects of subtitles on the viewer, how subtitles are perceived, and the type of subtitles viewers require. Although empirical studies have also been done to explore the impact of subtitling on literacy, language acquisition and foreign language learning, concrete evidence is still on the way to testify whether language learning via interlingual subtitles is "incidental" or "in a more systematic way" (p.193). Besides professional subtitling and conventional subtitling, the reception and impact of fansubs or non-professional subtitles (Orrego-Carmona, 2015) are new areas to be explored.

Pablo Romero-Fresco in chapter 10 provides a chronological overview of SDH reception research. After introducing the origin of pre-recorded and live SDH in the US and Europe, the author divides the development of SDH research into five periods: 1) the pioneering experiments on the benefits of pre-recorded SDH for deaf students in the US in the 1970s; 2) initial large-scale surveys in the 1980s to explore user habits and preferences for TV subtitle; 3) user preference studies in the US and the UK in the 1990s, focusing on subtitling speed, the educational and motivational benefit and specific subtitling parameters; 4) eye-tracking studies and the development of SDH as a field of study within AVT in Europe in the 2000s; and 5) an experimental (re)turn from 2010 onwards. Besides SDH

quantity and norms, studies on viewers' sense of presence or immersion, enhanced subtitles, the use of SDH in multilingual films, subtitles for different audience groups, live SDH open new avenues for SDH reception studies.

Elena Di Giovanni in chapter 11 addresses reception-centered AD research for the blind and partially sighted (B&PS). The author first provides different definitions of AD, framing AD as an activity and a prolific research topic, and then traces its history of practice and relevant reception studies carried out over the past fifteen years, introducing tools and methods used for reception-centered AD research and highlighting their shortcomings and merits. Four major strands are identified in this area. The first and most prolific *what-to-describe strand* focuses on linguistic and semantic priorities in AD. The second *psychology-based* type touches on the impact of sound effects and verbal information as well as AD style and creativity on viewers. The third *alternative routes* refer to the use of text to speech technologies (TTS), synthetic voices and translation to replace AD across languages and cultures. The last and still under-explored *inclusive strand* sees the reception of AD as part of entertainment experiences, and as part of providing universal access for all, beyond sensory impairments.

The last part of this volume deals with hybrid media and new audiences. Media interpreting, game localization, and AVT in mobile devices expand the scope of audiovisual texts, blur the boundaries between translation, interpreting, localization and media communication, and complicate the interdisciplinary nature of translation. With globalization and media convergence (Jenkins, 2003), new types of media users and audiences arouse more attention from both profession and academia.

Chapter 12 by Franz Pöchhacker offers a conceptual analysis of media interpreting and incorporates it as a hybrid AVT modality, with special reference to interpreting performed for mass media programs, especially on television. The author looks back the history of various media interpreting practices, including interpreting for radio broadcasts and TV programs, sign language interpreting, and film interpreting, and proposes a fourfold prototype of media interpreting according to language modality, interpreting modes and communicative scenarios. A review of audience-oriented research on media interpreting to date is then provided, with special emphasis on methodological approaches such as user expectation surveys and experimental comprehension testing. Users' quality-related expectations and assessment of interpreted audiovisual content, media accessibility and comprehension for deaf viewers through sign interpreting are identified two main thematic orientations. Relevant research designs are then

exemplified to highlight promising avenues and methodological challenges for future studies.

In Chapter 13, Carme Mangiron discusses reception studies in game localization that have been carried out to date within the framework of Translation Studies. The author conceptualizes game localization as user-centered translation focusing on users and their experience, and analyzes it from the angles of player experience (PX), localization quality, players' preferences (subtitling vs. dubbing; full localization, partial localization, box and docs localization, vs. no localization), and users' reception of game subtitles. Further reception studies in the area of game localization calls for bigger scale studies on large sample groups with balanced distribution between countries, cultures, genders, and gaming habits. Research on players' preferred localization strategies, localization quality (including the quality of professional vs. fan translations), game immersion, and game accessibility for not only users with disabilities but all players, would benefit both the industry and academia.

Alberto Fernández-Costales in Chapter 14 presents studies on how AV contents in mobile devices are consumed, received and appreciated by users, and identifies key areas and new challenges in AVT research. Research in the reception of mobile content faces two challenges: the hybridity of audiovisual texts in mobile phones and the diversified, heterogeneous, and global audience(s). Primary research objectives include the new audience(s) and how users receive different types of texts in mobile devices, focusing on the relation between the type of audience, the textual genre within mobile contents, and the way users interact with technology. The author points out that AVT research focuses on case studies and national samples, and suggests large samples and mixed research methods and tools from related disciplines to design replicable and interdisciplinary research projects, leading to a better understanding of how mobile contents are received by users.

David Orrego-Carmona in chapter 15 revisits the notion of audience(s), identifies new types of global audiences, and explains how technological advancements transform the international distribution, consumption habits, and the role of the viewers, the translation companies and the non-professional translators. Media convergence and participatory culture empower viewers or consumers of audiovisual products to engage both in the production and consumption of audiovisual products. Companies serving global audiences like Netflix provide binge watching and video-on-demand (VOD) service, demonstrating how the audience's empowerment has influenced traditional

media, significantly changing the way people relate to audiovisual content. Non-professional subtitling has played an indispensable part in the expansion of the audiovisual market, the shaping of international audiences and the development of new viewing behavior, redefining or reshaping the concept of translation (p.335). The author proposes that Translation Studies should look at the reception of non-professional subtitles, umbrella terms of fansubbing and volunteer translation, at a global scale to understand the interplay between non-professional subtitling, its producers/consumers and the audiovisual market, as well as its societal impact.

Audiovisual translation (AVT), dynamic and prolific as it is, has increasingly aimed to explore the before and after of audiovisual texts, i.e. the linguistic, socio-cultural and cognitive processes involved in the making, consuming and reception of AV products. Reception, as one key constituent in the global distribution of audiovisual media, has received limited empirical attention. Researches discussed in this volume provide ample evidence and solid empirical data to explore the transnational flow of audiovisual media, which not only revisit the definition of translation and expand the scope of translation studies, but also provide insights to industry and practices.

In a globalized media landscape, audiences do not adhere to linguistic or geographic boundaries. The empowerment of end users and media convergence enable audience to participate in the production and circulation of audiovisual products. To identify the changing audience and capture the heterogeneous reception experience, collaborative, cross-cultural and cross-linguistic studies are needed, demanding interdisciplinary approaches and research designs. Chapters in this volume provide good illustrations of AVT reception studies up to date, showing how to carry out replicable quantitative and qualitative studies with clear research questions and hypotheses, sound sampling procedures, controllable variables, and well-identified target groups.

This volume makes innovative and powerful contributions to the reception of AVT from multiple perspectives including historical, sociological, cultural, economical, political, ect., and draws on theories and approaches from translation studies, reception studies, film studies, media studies, linguistics, cultural studies, cognitive studies, sociologies, game studies,and so on. People interested in the above areas will get valuable insights and enlightening inspirations from this book.

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