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Review

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This review provides insight into the e-book created following the first edition of the *e-Expert Seminar Series: Translation and Language Teaching*, held on the 8th of November 2018 at University College London (UCL). These expert seminars are a joint venture between UCL (UK) and Universidad de Córdoba (Spain). This first edition focuses on the application of Audiovisual Translation (AVT) in language-learning activities and comprises five dynamic chapters consisting of four conference papers and a roundtable discussion, given by field experts on topics ranging from videogame accessibility to literary translation, and everything in between. This e-book, or video-book, is a valuable resource for both educators and students, specialised and specialising in AVT or Modern Languages and Literatures.

The inextricable link between language teaching – and, therefore, language learning – and the practice of translation is highlighted in the opening comments of this e-book by co-editor Mazal Oaknín in her endorsement of translation as an "irreplaceable pedagogical tool" (2018, online). Oaknín asserts that not only does translating improve a student's command of the foreign language he or she is studying but it also develops communicative skills inherent in translation; meaning that, ultimately, students develop both interlinguistic and intercultural capabilities through translational activities. Nonetheless, not all teaching staff are versed in translation teaching, which largely owes to the fact that Translation Studies (TS) and Modern Languages

and Literature have not been in dialogue with one another and, on many occasions, belong to two entirely separate faculties. Oaknín notes that module convenors (those who design a module) in Modern Languages and Literature are often expected to design courses on translation without having a background in the discipline of TS and vice versa: here lies the very raison d'être for the seminar series. Yet even those academic staff who do come from a TS tradition can also be challenged by an ever-changing mediascape and new Audiovisual Translation (AVT) software and practices, as pointed out by Jorge Díaz-Cintas in Chapter 5. This e-book, therefore, endeavours to bridge the gap between translation and language teaching, focusing on the potential and problematics of AVT in the classroom.

The e-book, or video-book, contains the e-conference papers, in audiovisual format – with appended abstracts, in written text – presented at the first edition of the *e-Expert Seminar Series: Translation and Language Teaching*, held on the 8th of November 2018 at University College London (UCL). These expert seminars, which are now into the planning stages of their fourth edition, are a joint venture between UCL, in the UK, and Universidad de Córdoba, in Spain. This first edition comprises five dynamic chapters made up of four conference papers and a roundtable discussion, which are preceded by an introduction and followed by concluding remarks. Contributors to the e-book, certain of whom presented in London and others via videoconferencing, represent five universities across the UK and Spain: the two host universities, Roehampton University, UK; Universitat Jaume I, Spain; and Universitat Autònoma de Barcelona, Spain. The collaboration of the host universities and involvement by academics from further afield has not only broadened the scope of the research area – insofar as modules, academic research, and language directionality differ between the institutions and the teaching scholars – but has created a space for dialogue in the educational community on the topic of translation as it relates to language teaching. The online modality of and audiovisual texts used in this e-book combined with the bilingualism of its contributions (in English or Spanish) are the essence of language teaching by means of audiovisual materials. The editors might have gone full-circle and provided subtitles and, indeed, subtitles for the Deaf and hard-of-hearing (SDH, or SpS in the Spanish acronym; and alternatively called 'closed-captions' in English), in order to achieve a full mise en abyme effect to showcase the utility of AVT in language teaching, as well as to break down any potential linguistic or sensorial communication barriers.

In the first contribution to this e-book, Soledad Díaz Alarcón presents the pedagogical approach she used for a teaching unit within the French-into-English translation module imparted to final-year undergraduate students in Translation and Interpreting at Universidad de Córdoba. This unit was created in response to the observation made by lecturers that there was a gaping hole in their students' knowledge of French literature as well as Spanish literature, thereby obstructing their ability to translate texts of a literary genre. A multimodal approach was used to bridge this literary gap by studying the classic French novel, *Les Liaisons dangereuses* (Choderlos de Laclos, 1782), using a combination of audiovisual and written texts: a scene from the French-dubbed version (1992) of the American film adaptation of the novel (Frears, 1989) and its corresponding epistolary extracts from the original French novel. In light of the challenge posed by introducing a new discipline in the TS classroom, the novel was contextualised for the students prior to their analytic work. Díaz Alarcón details a five-step methodology used for the activity, which could be applied to other didactic sequences. It seems an unusual choice to opt for an AVT product without analysing the nature of the text as such; however, the speaker illustrates the closeness between the American production and the original novel, which allows for a comparative analysis to be carried out between the French dub and the original, written text. This approach, therefore, does not purport to teach the literary genre through AVT Studies but rather it endeavours to utilise AVT as a tool for literary-language learning within TS more broadly.

In Chapter 2, Frederic Chaume gives an exhaustive overview of AVT modes and their consumption patterns worldwide. This analysis will be especially insightful to those without an AVT background. Chaume groups AVT modes into revoicing and subtitling (or "captioning", as he notes it is termed in the US; not to be confused with closed captioning i.e. SDH). In the first group, he lists dubbing, voiceover, audiodescription, free commentary, simultaneous interpreting, fandubbing, fundubbing aka parodic dubbing (see Baños-Piñero, 2019) and audio subtitling. Chaume makes timely distinctions between the various shapes these modes can take in different language traditions as well as across different genres of text. He extends the discussion to the translation of comic-book scanlations, given that these share synchronisation constraints with dubbed and subtitled texts. An aspect of dubbing not mentioned by the speaker, although perhaps implied, which should be highlighted for the purposes of classroom teaching, is script adaptation or *ajuste* i.e. lip synchronisation and dubbing notation of the translated script for voice talents.

It should be noted that Chaume hyperlinks examples to the various AVT modes; however, these are not accessible via the video viewing. Beyond his overview on AVT modes, Chaume discusses the fluidity of AVT consumption, highlighting the reality that multiple modes are consumed in any given country thanks to digitalisation and that in the mainstream, traditional 'dubbing' and 'subtitling' countries are moving between different modes when translating different genres. Chaume highlights a significant turn of events whereby Anglophone audiences are now consuming dubbed texts thanks to AVT efforts by the subscription video-on-demand service (SVoD), Netflix. These English dubs can provide new directionalities in translation tasks for both students with English as a first (L1) or second (L2) language. Bearing in mind the broad scope of AVT, the speaker highlights ways in which students can best approach AVT tasks and maximise their potential skillset development.

Chapter 3 sees Carme Mangiron Hevia move the discussion into videogame-translation territory (aka game localisation), with the specific focus of accessibility by means of SDH, which she claims is probably the easiest accessibility mode for the game industry to tackle vis-à-vis mobility accessibility required for certain augmented and virtual reality games (e.g. for manipulating a console or user movements required for the game to progress). Mangiron notes that the International Game Developers Association defines accessibility as "the ability to play a game even when functioning under limiting conditions" (2004: 5), which means that beyond one's biological sensory – as well as mobility and cognitive – restrictions, sensory limitations imposed by environmental factors, such as noise, are further reason for SDH provision. Mangiron notes the asymmetry between the speed at which videogames evolve on the back of technological advances and the lack of accessibility progress, which would be most efficiently realised in production stages (Romero-Fresco, 2019) for playability purposes e.g. incorporating graphics to signal sound origins. She also observes that subtitling in videogames has lagged behind other commercial AVT practices and that videogame subtitles are divorced from industry conventions, which imposes a stumbling block on the road to effective SDH for gamers. Faced with this reality, Mangiron highlights the need to establish conventions for videogame subtitling, in general, and SDH, in particular. She further highlights the need for cooperation between industry professionals and academics in order for practicable solutions to come to fruition. This last point identifies a niche for videogame translation at universities, wherein educators could design courses and provide feedback for

industry practitioners in the process of developing AVT conventions specific to SDH for videogames.

In Chapter 4, Miguel Ángel Bernal-Merino continues the game localisation discussion and unveils the scope for language learning that emerges from the diversity of styles embedded in the videogame macrotext. He observes the different registers and jargon required for the translation of technical texts such as console manuals and legalese in end-user license agreements versus lay language in didactic texts for players, a journalistic style within games and in marketing texts and even literary style which occurs especially in games that have been adapted from novels or 'literary macrotexts'[1]. By analysing the range of texts that constitute the videogame macrotext, Bernal-Merino clearly demonstrates the possibilities for language learning in the classroom through AVT. Beyond the styles of language in question, he also considers the technical constraints imposed on language from the back end whereby formulae using linguistic variables do not always account for grammatical structures of languages other than English; this offers a semantic angle from which to study language. Furthermore, Bernal-Merino highlights the possibilities of analysing language from a pragmatics stance when translating game text, in light of the agency of the player whose actions determine the sequence of dialogues to follow.

A roundtable discussion chaired by Alejandro Bolaños García-Escribano, who enters into dialogue with Jorge Díaz-Cintas and Serenella Massidda to take stock of recent advances in subtitling, brings the AVT conversation to a close in the final chapter of this e-book. Subtitling is likely the most prominent AVT mode given "it is cheap and it can be done reasonably fast" (Díaz-Cintas, 2013: 121), although a genre-specific or language-specific gaze may suggest dubbing or any other AVT mode is more prevalent. Indeed, Chaume detailed many more AVT modes in Chapter 2, including English dubs, and it should be noted that these have witnessed exponential growth since 2019 and that, at least in fictional AV texts, they are putting a question mark over the popularity of sub vs. dubs. In any case, subtitling is a notably accessible AVT mode for classroom use, especially thanks to freeware on which students can practise both in and outside of the classroom. Nonetheless, this panel discusses the velocity at which software evolves, the myriad of subtitling software available

[1] "The ways in which a literary text changes when translated into different languages, different genres and different media, and the way the "original" text, expanded and complicated by a string of declinations over time and places, [and] becomes an ever-changing, multi-layered, dynamic macrotext […]." (Ranzato, 2016: 1).

and the time required to train students on their technicalities. Díaz-Cintas highlights the need for educators to teach current practices, even if these quickly become out-dated; the reasons being that universities need to keep abreast of practitioners' realities and to stay in sync with the industry so that their theory is reconciled with practice. The panellists also note that educators should not get too het up over which tools to use as skills learnt on any current subtitling software are generally transferrable to others. With regard to the last point, Massidda notes that the ethics of technology are to make our lives easier. As concerns synchronising with the industry, academics should be, and many are, in dialogue with industry professionals, in order to make pedagogic provisions for what is coming down the pipeline.

The panel observes favourable changes in subtitling since stakeholders and practitioners are shifting to the cloud: whereas subtitlers once originated their subtitles from scratch, their role was later reduced to a solely linguistic one with a spotted template fixed prior to translation, which has come almost full circle in cloud-based subtitling wherein subtitlers are not always restricted to a template (Nikolić 2015; Georgakopoulou 2019) but rather have the latitude to control provisional spotting. They also note that cloud-subtitling systems are more gregarious than traditional desktop tools. Bearing this in mind, where universities can access cloud-based subtitling tools, there may be scope for students to collaborate in the classroom and from home, carrying out linguistic revisions and technical corrections on each other's cloud-based work. Other industry changes are seen as less favourable: Massidda notes that the release date of an AV product gives fansubs an expiry date, and given that VoDs tend to provide subtitles from the outset, fansubs have largely disappeared, whereas changes in industry norms to date – be they for better or worse – have often been the fruits of fansubbing labour; case in point: characters per line. This panel also considers how to teach students about industry rates as well as the potential for incorporating encoding and other technical skills into subtitler training.

The final section of this e-book is by its co-editor, Azahara Veroz González, in which she recapitulates the contributions in Chapters 1 through 5 and concludes from these that educators are currently met with technological expectations from a demanding student body. Whereas Chapters 1 and 4 deal directly with AVT application for language learning, Chapters 2, 3 and 5 focus mainly on AVT modes and industry practices. The e-expert seminars that constitute the five core chapters of this e-book are a timely addition to academic discourse, in general, and to that of language teaching, in particular.

Indeed, they are also relevant for AVT taught studies, which often take linguistic abilities for granted in favour of a technical focus in the classroom. Projects such as *ClipFair* and *PluriTAV* and book collaborations such as *Audiovisual translation: subtitles and subtitling* (Incalcaterra McLoughlin et al, 2011) have been pioneering in this area of research into AVT for language learning as well as in the development of didactic resources that allow this discourse to materialise. These e-expert seminars emphasise the need for dialogue to continue on this subject and for educators to educate each other in fora such as these, which would ideally be made accessible to the widespread academic community.

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