DÍAZ-CINTAS, Jorge, REMAEL Aline. Subtitling Concepts and Practices. London, Routledge, 2020, 292 pp., ISBN 9781138940543

Subtitling: Concepts and Practices, written by Jorge Díaz-Cintas and Aline Remael and published by Routledge in 2020, is an augmented hypermedia version of *Audiovisual Translation: Subtitling* published by the same authors in 2007 (St Jerome). Yet, the reader should not be mistaken, as this new publication is not meant as a mere second edition. Indeed, as the very title itself already suggests, this new book targets translation trainers, students, practitioners and academics in the field, and offers a fresh look on *all things audiovisual translation* (AVT). What is more, it is not just a volume, at least not in a traditional way, as it comes complete with a companion website containing bonus resources, such as video clips, and exercises with answer keys. Readers are also provided with access to Wincaps Q4, a professional desktop-based subtitle editor as well as a leading web-based subtitling platform, OOONA Tools.

The volume consists of nine chapters. Starting from the very definition of AVT and its terminological fluctuations throughout time, which are but a mere «reflection of the changing times» (p. 6), the first chapter mainly focuses and further expands on a comprehensive reconceptualisation of subtitling. *Chapter 1* invites the reader to reflect on the most recent technological, cinematic and societal developments, and then on the progress made so far in terms of subtitling research and practice, that has managed to revolutionise and largely reshape the AVT landscape. Yet, in section 1.4, where the authors list the various instantiations of AVT, fan practices were not included, whereas an insight into parallel modes of AVT, such as fansubbing and fandubbing, would have provided a wider perspective on the state of the art of AVT, extending its scope to non-professional practices.

Chapter 2 takes the reader into the professional ecosystem of subtitling, describing old and new practices in the AVT industry, as well as updated information on decentralised workflows (Díaz-Cintas and Massidda 2019), general guidelines, turnaround times, cloud-based environments (Bolaños-García-Escribano, Díaz-Cintas and Massidda 2022) and overall ad-hoc workflows adopted by big players in the field, i.e. Over-the-Top (OTT) and Subscription Video on Demand (SVoD) platforms such as Amazon Prime, Disney+, HBO Now, Netflix, and so on.

In *Chapter 3*, devoted to the semiotics of subtitling, the authors delve into the topics of intersemiotic cohesion and dialogue dynamics (Linell 1998)

as a way to explain how multimodal products work. The multimodal nature of AVT and the filmic sign system are the focus of this section and the authors analyse how the filmic text is created through the concurrent interaction of the aural and visual channels with verbal and nonverbal modes of transfer. In other words, the emphasis is on how subtitling, as well as other forms of AVT, are integrated in the filmic text and then activated to fill the gap when the aural-verbal dimension becomes somehow inaccessible to the audience.

Subtitling conventions are addressed in *Chapter 4* (spatial and temporal features) and *Chapter 5* (formal and textual features). The novelty of *Chapter 4* is in the updated subtitling norms as far as characters per line (CPL) constraints are concerned. For example, according to the authors, the introduction of proportional lettering has led to considerable freedom on the part professional subtitlers: «variable-width fonts, where the letters and spacing between them have different widths, [allow] for greater rationalization of the space available for subtitles». As a result, Language Service Providers (LSPs) and SVoD new practices are currently «elongating the lines to accommodate up to 42 characters, as in the case of Netflix» (p. 98).

At the beginning of *Chapter 5*, the authors introduce the context of the main topic of the section, subtitling norms and conventions, by questioning the «apparent lack of harmonization in the presentation of subtitles» (p. 119) in the localisation industry, due to the numerous language service providers (LSPs) currently operating in the market. A series of recommendations on how to use punctuation, and related practices (e. g. use of colours and abbreviations), is provided along with specific examples. An interesting section on subtitling quality, which remains a rather delicate and challenging dilemma in the new millennium (Nikolić, 2021), is accurately described by the authors in terms of quality control (QC) tasks that are included in the overarching quality assurance (QA) and quality management (QM) processes.

A plethora of translation strategies (e.g., condensation, reformulation and text reduction) is analysed in *Chapter 6*. This section, whose focus is the linguistics of subtitling, provides a set of strategies, along with practical case studies, in a variety of languages (e.g., Dutch, French, German, and Spanish) on how to deal with the linguistic dimension of subtitling such as line breaks. Rhetorical spotting, in particular, is an interesting and relevant feature addressed by the authors when taking the theme of "disorderly speech" (Parra-Lopez 2019) into account.

Marked speech and language variation are at the core of *Chapter 7*, in which the authors investigate intra-speaker variations (e.g., style and

register) along with the challenge represented by the translation of idiolects, speech habits and personal styles typical of a specific speech community. The inter-speaker variation (e.g., dialects and slang) and intra-speaker variations (swearwords and taboo words) are also described and categorised following Alan and Burridge's framework (2006). The last section of the chapter zones in on a fascinating topic that is currently re-surfacing in academic discourse: the translation of songs in media productions (Desblache 2019; Low 2017).

Chapter 8 explores cultural references, a theme the authors here intertwine with humour and ideology. Cultural references are explored in terms of real-world references (geographic, ethnographic, social or political) to be transposed by way of a set of strategies previously described by the same authors (Díaz-Cintas and Remael 2007) and backed by the works of Pedersen (2011) and Ranzato (2016). In addition, the themes of ideology and humour in the translation of audiovisual productions, are conceptualised and supported by a variety of studies (De Rosa et al. 2014; Martínez-Sierra 2009; Pai 2017; Zabalbeascoa 1997).

Last but not least, in *Chapter 9*, the authors explore some of the newest trends that they had not covered in their previous book. These include, the technological advances in the digital age as they relate to AVT. This chapter offers a long-awaited update on the impact of the new technological strides led by LSPs as a means to provide an effective solution to "the boom in popularity of OTT services […] with the explosion of audiovisual serialized productions [that have] led to a growing demand for content localization across the world" (Díaz-Cintas and Massidda 2019: 256). Among the cutting-edge AVT technologies, which have been progressively integrated within localisation workflows, the authors analyse automatic speech recognition (ASR) cloud computing, machine translation (MT), and translation memory (TM) tools.

On the whole, this publication, a comprehensive multimedia package, is unquestionably a must-have in that it succeeds in accounting for the core concepts of the Translation Studies discipline. It will most definitely allow the reader to become more familiar with the fundamental dimensions of subtitling: not only the conceptual, cultural and linguistic basics, but the technical aspects as well. Additionally, the companion website keeps this work solidly grounded in the professional realm by providing translation students, and users in general, with specialised, commercial subtitling tools. The practical training offered by way of specific examples along with video clips and related tasks allows for a hands-on, real-life experience of concepts and practices that can otherwise be considered extremely abstract.

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