MEJÍAS CLIMENT, Laura & CARRERO MARTÍN, José Fernando. New Perspectives in Audiovisual Translation. Towards Future Research Trends. València, Universitat de València, 2021, 212 pp., ISBN 978-84-9134-924-2

The ever-greater presence of audiovisual content in people's lives, alongside the expansion of television channels, streaming platforms and social media, have contributed to the establishment of audiovisual translation (AVT) as an area of study of its own (Díaz Cintas and Neves, 2015, p. 1; Romero Fresco, 2018; Valdeón, 2022). The localisation and consumption of audiovisual products have also benefited greatly from the use of digital technologies (Chaume, 2018, p. 41). Approaching the study of various professional practices from a booming field, editors Mejías Climent and Carrero Martín explore the reshaping of the traditional audiovisual landscape. They undertake this task together with the help of early-career researchers' insights, which are a breath of fresh air in shedding newer light on current research trends in AVT, media localisation and accessibility.

The edited volume entitled *New Perspectives in Audiovisual Translation. Towards Future Research Trends* (2021) is targeted at professionals, translator trainees and researchers working in the fields of translation studies, language teaching and communication studies. The contributions presented in this book constitute a succinct sample of what is currently being done in academia, but they provide an overview of research, professional and educational perspectives and do not solely focus on academic approaches to the study of AVT. In other words, this book introduces AVT as an interdisciplinary domain (see Szarkowska and Wasylczyk, 2018) and succeeds in establishing connections between the AVT industry and academia.

The book is divided into nine chapters. The introduction provides a general overview of the current approach to AVT as a discipline, whereas the rest mostly seem to have been produced by early-career researchers. Therefore, this book serves as a platform for these researchers to share their findings and experience in specific domains within AVT. In their introductory chapter, the editors review the evolution of AVT as a professional field and highlight the current impact of mass media and technologies in the industry. They also elaborate on the latest research avenues being explored by researchers in recent years.

The second chapter, "Audiovisual Translation Migrates to the Cloud: Industry, Technology and Education" by Bolaños García- Escribano, focuses on cloud technologies in the context of AVT. The author reviews the academic and professional landscapes of AVT and exposes how "today's migration of media localisation work into cloud environments" (p. 28) requires educators and trainees to use the latest cloud-based AVT tools. He covers quality parameters, such as functional suitability, performance efficiency, compatibility and portability by analysing a specific cloud-based subtitling tool, OOONA Tools (https://ooona.ooonatools.tv). Finally, he explores the uses of cloud-based systems in pedagogical practices, claiming they have proved to have "the potential to be adapted in the [AVT] classroom" (p. 37), since they also "have facilitated the industry's growth, ultimately boosting productivity and stimulating the AVT sector's wealth" (p. 39).

The third chapter, "Audiovisual Translation for Inclusive Language Education: The Case of the EOI Centres of the Valencian Community" by Reverter Oliver, is a study the role AVT may play in inclusive education in foreign language classrooms with pupils with visual and hearing impairments. To do so, she conducts a theoretical review of AVT in FL learning and teaching, focusing on the profiles of students with sensory disabilities and the state of the art at official foreign language schools for adult learners in Spain (*Escuelas Oficiales de Idiomas*). She analyses "the accessibility of the EOI websites, the adaptation of materials and classroom practices and the adaptation of the official certification exams" (p. 60). The author concludes that AVT has a scarce presence in EOI English-language classrooms and, drawn from the data obtained, is used in a small percentage of cases of the adaptation of the material.

The fourth chapter, entitled "Trans* Representations and Translations: Two Pictures, Two Spaces, Two Moments", is authored by Iván Villanueva Jordán and Antonio Jesús Martínez Pleguezuelos. They explore the representation of trans* identities in the audiovisual media since it "has branched out and mutated to adapt to diverse spatial, temporal and cultural contexts" (p. 77) by analysing the subtitles of two films from a queer approach: *Paris Is Burning* (Jennie Livingston, 1990) and *Loxoro* (Claudia Llosa, 2011), referring to Halberstam's (2005) concepts of "queer time" and "queer space" (p. 79). In both films, translation becomes a new layer of meaning in the form of open subtitles since they are a part of the characters' representation through certain linguistic strategies. In their conclusions, the authors posit "that it is only possible to speak and conceive gender from a continuously translated perspective" (p. 95) and that "we can neither understand nor define gender through a monolingual lens" (p. 96).

The fifth chapter, written by García Celades, is "May the Intertextuality Be with You. The Translation of *Star Wars* Comics". Through a case study of the aforementioned comic saga, the author reviews the concept of *intertextuality* and seeks to determine "to what extent intertextuality is respected in the translation of the comics of this franchise into Spanish using clear examples taken from the books" (p. 102). To do so, he discusses the *Star Wars* narrative and the impact intertextuality has on derived products of the saga, and reflects upon documentation, intertexts and terminological unification (pp. 116-117). His analysis of the first compilation of the main regular collection of Marvel Comics, entitled *Star Wars Book I: Skywalker Strikes* and published in Spain by Planeta Comic in 2016, confirms that intertextuality is respected in the Spanish *Star Wars* publications using referential translations for intertexts and therefore complies with the established terminological unification.

The sixth chapter, "Approaching the Concept of Localisation and its Place in Translation Studies" by Vázquez Rodríguez, focuses on localisation and considers whether there is a difference between the terms *translation* and *localisation* (p. 121). To do so, he conducts a theoretical review of different definitions of *localisation* in different AVT modalities, such as the localisation of videogames, software and web pages. Subsequently, Vázquez Rodríguez analyses the contributions of many researchers in these fields chronologically "in order to establish the trends that can help us find the proverbial needle in a haystack" (p. 131) since "we are still far from reaching a consensus in order to resolve this controversy" (p. 135).

The seventh chapter of the book is "Technology as a Driving Force in Subtitling" by Athanasiadi. The author reflects upon the impact of technology on subtitling practice "to better comprehend the subtitling process and to explain the *raison d'être* of phenomena like romhacking, fansubbing and crowdsourced subtitling" (p. 139). Athanasiadi conducts a historical analysis of the development of subtitling in light of new multimedia technologies. She also offers a theoretical review of AVT and subtitling, describing current subtitling practices in distribution platforms, focusing on video on demand (VoD) services, fansubbing, romhacking and crowdsourcing subtitling. Finally, she reflects upon future tools, such as translation memory and machine translation tools, cloud ecosystems and virtual reality. In her words, technology "also allows for new avenues to emerge" (p. 160), which shows the immediate need for further research in subtitling technologies and and the unprecedented possibilities they offer.

The eighth chapter, written by López Rubio and Martí Sansaloni, is entitled "Media Accessibility Services at the Valencian Regional TV Station À Punt Mèdia. A Professional Overview". The authors offer "an in-depth review

of the processes, tools and professional approach of À Punt Mèdia to creating accessible content" (p. 167). They reflect on the origins of accessibility, focusing on the case of À Punt Mèdia, the regional TV channel of the Valencian Community, Spain. The authors analyse the channel's general standards and guidelines of subtitling for the deaf and hard-of-hearing (SDH) established by the Valencian Media Corporation (CVMC, 2021). The authors then discuss subtitling strategies for both live productions and pre-recorded audiovisual content, as well as for hybrid content (i.e., a combination of pre-recorded and live material). Whereas in live productions immediacy is a key factor to avoid considerable delays, hybrid content has to do with materials that are broadcasted live but have written text that can be used during the process, such as news written by journalists. Access to professional hardware and the software, including offline and online subtitling editors, is discussed. This is followed by an analysis of the audio description assignments carried out at the TV station. The authors conclude by underlining the importance of an ever-improving service to guarantee the acceptance and quality of subtitles and audio descriptions.

The last chapter of the book is Hayes's "Linguistic Variation in Netflix's English Dubs: Memetic Translation of Galician-Spanish series *Fariña (Cocaine Coast)*." She analyses the importance of accents and dialects "as units of cultural transmission or, in other words: memes" (p. 185). To do so, she offers a theoretical review of dialectal memes in audiovisual texts in both Castilian Spanish and English together with the interpretational specificity of foreign accents and their impact on versions dubbed in English and Spanish. Specifically, Hayes examines the current state of dubbing as the new standard AVT format for English-speaking audiences through an analysis of foreignising strategies (Spiteri Miggiani, 2021; Hayes, 2021; Hayes and Bolaños García-Escribano, 2022; Sánchez-Mompeán, 2023) focusing on linguistic variation in the original version and the English dubbed version of a Galician-Spanish series. Her reflections on Hispanic accents and the impact the foreignising strategy has on dubbing and in the acceptance of dubbing texts provides solid insight and is a welcome addition to the field due to "the lack of industry precedents in the nascent mainstream English-dubbing industry" (p. 207).

This book constitutes an essential read for those wishing to become more familiar with new flourishing research perspectives coming from promising early-career researchers. It might appear that the studies presented in this book differ from one another in terms of topics, methodologies and purposes, but it is precisely this variety that readers will find helpful to fully appreciate the wide spectrum AVT scholarship can offer. Readers are sure to gain a deeper understanding of the latest trends in AVT research. Indeed, this

book is a cutting-edge contribution that enlightens our knowledge in this burgeoning area of AVT research.

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