

Audiovisual translation



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Audiovisual interlingual rendition nine Stations (Californium. Gambier 2003 and Agost in this volume) . Barcelona is the capital metropolis of Catalonia. one of the many Spanish communities which has its own official linguistic communication spoken by over 6. 000. 000 talkers. sharing the position of bilingualism along with Spanish. Hence Catalan cinemas offer sometimes dubbed and subtitled versions of the same film in both Catalan and Spanish.

Television and wireless is besides broadcast in both Spanish and Catalan and the same applies to all audiovisual and multimedia stuff. Because of the bilingual nature of Catalan talkers. it seems to do sense to centralise all the production and postproduction of audiovisual stuff for both Spanish and Catalan in Barcelona.

The birth of new Television channels airing in Catalan — City Television. BTV. Flax. etc — has increased the demand for nicknaming. subtitling and voice-over in Catalan. and has besides opened the possibility of work to any transcriber — even to those who are non in ownership of a certification issued by the official Catalan TV corporation TV-3 (as explained in Rosa Agost's part in this book) .

Barcelona offers an first-class location for garnering informations for AVT research and besides for learning AVT in the traditional and the new online formats (see Amador. Dorado and Orero's article in this volume) . Media handiness. after the 2003 Athens Declaration on handiness. will shortly intend a thriving old age at both academic and professional degrees. and Barcelona is besides the topographic point where most subtitling for the deaf

and hard of hearing is broadcast with 56 % of the sum of hours broadcast in Spain. The contents of this book reflect non merely the “ state of the art” research and instruction of AVT. but besides the professionals’ experiences.

I think — every bit do many of those who have contributed to this book — that research in AVT should take the many variables environing audiovisual interlingual renditions into history. In this sense AVT is an reply to Gambier and Gottlieb’s remark which I quoted at the beginning of this debut “ to bookmans from assorted disciplines” . The book is organised in? ve parts (1) Professional positions ; (2) AVT Theory ; (3) Political orientation and AVT ; (4) Teaching AVT and (5) AVT Research. The articles in the? rst portion are put frontward by professionals from their experience with Xenia Martinez depicting the many phases in the procedure of nicknaming in Spain.

And although those working in this procedure signifier a squad. their work tends to be carried out on an single footing. Diana Sanchez’s part brings to our attending the deficiency of a standardized method or process for subtitling. She describes the four schemes used in her company along with the advantages and booby traps.

The 2nd portion of the book is dedicated to theory. Jorge Diaz Cintas analyses the cogency and functionality of a series of constructs that have been ten Subjects in Audiovisual Translation articulated within the theoretical model slackly known as Descriptive Translation Studies and applies them to the? old age of audiovisual interlingual rendition puting the model for future publications. In his article. Frederic Chaume surveies synchronism from all positions.

It includes a historical history of interlingual rendition theory attacks, and a translational attack — analyzing the features grouped by genres and text types, linguistic communications and civilizations, professional context, and viewer. It besides deals with an educational attack promoting the inclusion of synchronism when preparation transcribers in the? old age of AVT. Eduard Bartoll presents a comprehensive classi? cation of captions taking into history old surveies by Luyken, Ivarsson, Gottlieb and Diaz Cintas.

The article establishes new parametric quantities which will embrace the broad scope of bing captions in today's subtitling industry. The 3rd portion of the book is from distant worlds: Rosa Agost gives a general lineation of nicknaming pattern in Spain. She examines the external considerations that condition these interlingual renditions, the intervening factors, and how, sometimes, theoretical accounts of interlingual rendition can go theoretical accounts of linguistic communication.

She besides considers the diverse places opted for by transcribers when confronting a peculiar interlingual rendition, from the point of view of the relevancy they attribute to lingual and cultural facets of the original linguistic communication in relation to the mark one. Henrik Gottlieb's part analyses the political deduction of subtitling from both academic and market positions reasoning with the demand to make a consensus, particularly where money is concerned. He presents the barbarous circle of Television Stations's purchasing U. S. , British and Australian productions which are aYordable, and cheaper than domestic productions.

These remain difficult to export because neighboring states maintain their shelves with anglophone imports. Until this circle is broken, it will be difficult to accomplish linguistic and cultural diverseness. The 4th portion trades with AVT learning. Aline Remael's part draws attention to the survey of the dialogue from the position of AVT. She shows how future subtitlers would benefit greatly from passing more clips and effort on the analysis of the narrative, and in particular on the survey of the dialogue.

In her coaction Joselia Neves describes how pupils going to subtitling classes gained accomplishments and linguistic communication consciousness that were reflected in their public presentation in other classes and activities. This is due to the junction of two elements — interlingual rendition and audiovisuals — that have been accepted as assets to linguistic communication acquisition in general ; and to the fact that subtitling calls for an tremendous assortment of accomplishments that can be improved through good staged activities covering the different stages of the subtitling procedure. Miquel Amador. Audiovisual interlingual rendition xi Carles Dorado and Pilar Orero present the online graduate student class environment.

The new instruction format, against much agnosticism, works good and the elaborate description of the instruction schemes and maps in this article aims to demonstrate its adequateness. The last portion of the book is dedicated to AVT research. Francesca Bartrina analyzes the possible countries of research for Audiovisual Translation which focus on the translated merchandise. These countries have as their starting points, severally, the survey of the screenplay, the film version, audience design, pragmatics and Polysystem

Theory. Yves Gambier's article describes an country of research which is intriguing ; the many forms and waies which?

Im version can take. and his proposed term: tradaptation. From a instance survey. the many displacements and alterations. transmutations and versions are analyzed. Eva Espasa's article on the docudrama is a much needed part in the? old age of Audiovisual Translation. She analyses the docudrama as a intercrossed protean genre within Film Studies. and works through the article towards a description which can be taken on board when researching in the? old age of Audiovisual Translation. This description is worked while concentrating on two myths popularly associated with docudramas: a docudrama is non a?

lumen. and a documental interlingual rendition is non speci? cally audiovisual. Its focal point on issues such as the? ctional/ non- ? ctional nature of docudramas. or its interlingual rendition manner as separate from audiovisual. the documental manner of discourse. ? old age. interlingual rendition manners. textual maps and audience. makes this article a design on documental interlingual rendition for future research. Vera Santiago's article presents a brief description of the closed subtitling system used in Brazil. reasoning that some accommodations are required for it to be tailored to the demands of the country's deaf community.

I hope this book will assist to settle a few affairs and? x some nomenclature and parametric quantities valid for Audiovisual Translation. I don't believe there is any longer a demand to warrant the inclusion of Audiovisual Translation within the? old age of Translation Studies on its ain virtues — the

2004 London Conference amply proves the point. We are now in a fast shifting proficient audiovisual society, which started at the terminal of the nineteenth-century, and Audiovisual Translation Studies should be the academic? old age which surveys the new world of a society which is media-oriented.

I would wish to show my gratitude to Gideon Toury and Isja Conen, Benjamins' adviser and editor severally for their encouragement and difficult work. To Henrik Gottlieb and Yves Gambier for their involvement, advice, and support. To Jorge Diaz Cintas and Diana Sanchez for all their moral and twelve Subjects in Audiovisual Translation earthly aid. To John Macarthy for his interlingual renditions. And to all the subscribers for their religion and enthusiasm. I must besides advert the 2001/2 pupils of the Postgraduate Course at Universitat Autònoma de Barcelona who were the accelerator for this volume. Pilar Orero, Barcelona, 20th May 2004.

Note 1. See Gambier (2003: 171–177) for a elaborate classification of audiovisual interlingual rendition. References Baker, Mona & A ; Brano Hochel, 1998. “ Dubbing” . In Routledge Encyclopedia of Translation Studies, erectile dysfunction. Mona Baker, London: Routledge: 74–76. Delabastita, Dirk, 1989. “ Translation and Mass-Communication: Film and Television Translation as Evidence of Cultural Dynamics” . Babel 35 (4) : 193–218. Diaz Cintas, Jorge, 1997. El subtítulado en tanto que modalidad de traducción filmica dentro del marco teórico de los Estudios sobre Traducción. Published in *micro? ches* Universitat de Valencia 1998 N? 345–28. Diaz Cintas, Jorge.

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Film nicknaming Its procedure and interlingual rendition Xenia Martinez DigitSound. Barcelona. Spain Film book interlingual rendition for the intents of dubbing is one of the most curious subjects within the? old age of interlingual rendition. For one thing. the text delivered by the transcriber is non de? native. so it is non even one of the? nal stages of the overall undertaking. The transcriber produces a text which will function as the starting point for a drawn-out and complex procedure during which the text will go through through many custodies and operations. which may be more or less respectful of the original interlingual rendition.

The audiovisual dubbing procedure comprises several closely linked stages. which must follow an established order and beat. something kindred to a production line. If one of these stages is delayed or runs into jobs the full line

may be affected. Besides, so many different people are involved that jobs do be given to happen. Although the chief stairs of the dubbing procedure are fundamentally the same everywhere, it may alter depending on the state, even depending on the studio. In this text we will analyze the Spanish world in general and the Catalan in peculiar, which may, to a greater or lesser extent, differ from that found in other states.

The nicknaming preproduction procedure starts when the client, normally a telecasting station, programme manufacturer or distributor, sends a transcript of the film or programme to the dubbing studio. Normally, this transcript, known as the maestro, comes accompanied by the original book to ease interlingual rendition, and by a set of instructions on such issues as, for illustration, whether vocals are to be dubbed, whether screen inserts are to be subtitled, and whether certain nicknaming histrions should take certain functions, and so on. The caput of production sends a transcript of all the stuff received to the transcriber, who is about ever independent of the dubbing studio.

The 4 Xenia Martinez transcriber normally works from two masters, the film itself and the written book. Very frequently nevertheless, the written text can be rather different from the existent film; this may be because the book is the preproduction transcript as opposed to the definitive, or because it is a less than perfect written text. In other words, the transcriber may have an uncomplete book, one which differs from the original or, in some instances, no book at all, in which instance he or she will work entirely from the film.

Once the interlingual rendition is complete, it is normally, though not always, sent to a proof-reader. Some telecasting Stations and distributors have their own readers and linguistic communication specialists and this alteration stage is a sine qua non; others nevertheless, may distribute with it wholly. The following stage is synchronism of the translated dialogue so that it matches the actors' oral cavity motions and the other images every bit closely as possible. Sometimes, it is the transcriber or proof-reader who carries out the synchronism, although really frequently it may fall to an historian or the dubbing manager.

The synchronoscope, like the proof-reader, must seek to guarantee that the modifications do not roll excessively far from the significance of the original text; he may hold to extinguish superfluous information or add extra sound effects, such as the background noise for a football stadium or a hospital emergency ward. Once synchronised, the text now goes to the production section, where it will be given the final touches before nicknaming work per se begins. This stage consists of physical reading of the translated and synchronised book so as to ease dubbing.

Depending on the type of merchandise — whether a film, a series or documental — there may be some fluctuations, but the procedure is fundamentally the same. The production helper first divides the text into takes, i. e., sections of up to eight lines when there is more than one participant, and up to five when there is merely one, in conformity with the agreement process. Besides, when the scene alterations, the return ends no matter how short it is. The TCR (Time Code Record) , which appears on the screen, is noted at the start of each return and the takes are numbered.

Then a chart is drawn up putting out how many takes each character appears in. the histrion who is to nickname the character's voice — a determination normally taken by the nicknaming manager — and how the takes are to be organised into nicknaming Sessions. i. e. . when each histrion has to come in and for how long. Organizing a dubbing session is a kind of saber saw mystifier. and calls for a distribution of takes and histrions into general Sessions so as to finish the dubbing work in the minimal clip and at minimal cost.

There are many factors conditioning the dubbing session. including whether the recording room is available or non. whether the histrions are available or non. the existent di? culty of the takes. etc. Film nicknaming 5 Once all the Sessions have been organised. the helper draws up a agenda. which serves as a usher to the manager ; putting out the clip when each histrion will get. the character he or she is to nickname and the takes to be recorded. On juncture. particularly for? lumens. the client asks for voice samples from two or three nicknaming histrions for given characters in the?

lumen. and so take the 1 they? nd most suited. On the twenty-four hours of the dubbing session. the manager. with all the stuff now in the recording room. tells the histrions the characters they are traveling to nickname and how he wants them to make it. The director's undertaking. in add-on to oversing the actors' public presentation and avoiding all mistakes. particularly mistakes of pronunciation or content. is to guarantee that all the planned takes are dubbed. go forthing no loose terminals for subsequently. In nicknaming into Catalan. before the dubbed merchandise is sent to the

Catalan telecasting channel TV-3. It has to have another linguistic communication cheque.

If there are any mistakes, the peculiar fragment in which they occur has to be re-recorded. Now the lone staying undertaking is to add in captions to the dubbed stuff, should at that place be any, and to transport out the? nal mix, that is, coordination and? ne-tuning of the image and sound between the assorted channels on which the dubbed voices have been recorded. The dubbing procedure is extremely complex so, and involves a great many factors. It is virtually inevitable that the interlingual rendition ab initio delivered by the transcriber will undergo modi? cations.

Indeed, audiovisual interlingual rendition is likely the subject in which the text undergoes most alteration from start to? nish. All the phases of the procedure involve use to some extent of the text submitted by the transcriber. As already pointed out, after the transcriber submits the completed interlingual rendition, the text may be sent to a proof-reader and so may undergo synchronism. These two stages involve modi? cations of the text, which sometimes may be necessary and sometimes non peculiarly so. It must besides be borne in head that in most instances, neither the proof-reader nor the synchroscope understand the original linguistic communication.

As a consequence, there is a hazard that the alterations introduced may di?er from the original text. It could be said that signifier is a precedence in both instances, while content receives instead less attending. Examples of the alterations that may be made by the proof-reader or synchroniser

include such simple alterations as replacing “ per favor” (please) with “ sisplau” so as to hold the P of “ sisplau” coincide with the P of the original “ please” and extinguishing the continuant degree Fahrenheit of “ per favor” . Another illustration is the English phrase “ what do you believe? ” . which can be translated in several diYerent ways: “ Que nut penses?

” . “ Que et sembla? ” . etc. However. the synchroscope will likely choose for “ Que me’n dius? ” . to do the English Thursday coincide with the? nal vitamin D and 6 Xenia Martinez I of “ dius” . Similarly. the most natural interlingual rendition of the English “ Don’t talk like a fool” would likely be “ No diguis bestieses” ; nevertheless. a version such as “ No siguis ridicul” (don’t be pathetic) would repeat the last syllable of the original without any signi? cant alteration in significance. On occasions. as pointed out earlier. information is lost for the interest of synchronism. as for illustration. in interlingual rendition of the exchange “ How did they run into?

— They’re both commuters. ” The most appropriate option is likely. “ Com es new wave coneixer? — Viatjant nut coach. ” [literally. “ How did they run into? — traveling by coach. ”] or De que Es coneixen? — D’anar en tube. ” [literally. “ What do they cognize each other from? — From the tube. ”] However. whatever solution opted for. the original sense of “ commuter” can non be to the full maintained. i. e. . a individual who travels to work every twenty-four hours. likely on public conveyance. When proof-reading and synchronism is complete. the undermentioned measure is splitting the text into takes.

Of all the phases in the procedure, this is doubtless the one which most respects the text in footings of content. Despite the fact that in physical footings it is consistently broken down into sections. In theory, at that place need not be any modification of the translated text at this stage since the text is accepted and worked on as a complete unit, without analysis of quality or rightness.

Although, once more the individual in charge of tagging the takes is improbable to understand the original linguistic communication of the lumen, this is the stage in which most formal mistakes can be detected — skips by the transcriber, mismatch between text and image, etc.

— and, if the helper does understand the original, mistakes of content may besides be detected. Any mistake detected will take to yet farther modification of the text. An illustration of the sort of mistake that could be detected at this phase is interlingual rendition of “ I’ll go and get the glasses” as “ Vaig a buscar les ulleres” (literally, I’ll go and acquire my eyeglasses) . while the image clearly shows that it is imbibing spectacles that are in inquiry. Such ambiguity in the beginning linguistic communication can take to many interlingual rendition mistakes, particularly if the transcriber has not been given a transcript of the

lumen or has not paid sufficient attention to it. The text may besides be modified erecile dysfunction during the final dubbing stage ; if synchronism was not carried out by the manager, he may wish to do certain minor alterations in maintaining with personal gustatory sensation or because there are mistakes. In add-on, the histrions may besides alter the text.

through improvisation or because of di?culties with a given phrase or word. such as for illustration. the dual cubic decimeter found in the combination “ modul lunar” . or the repeat of the same s sound in “ una ascensio sensacional.

” However. all alterations are capable to the director’s blessing. Film nicknaming 7 In decision. audiovisual programme dubbing is a extremely complex procedure consisting many phases. And although those working in this procedure signifier a squad. their work tends to be carried out on an single footing. Particularly unusual is the manner the merchandise of the translator’s work is frequently non the?nal merchandise but a kind of bill of exchange version which is polished and adjusted to the demands and demands of the medium. Subtitling methods and team-translation Diana Sanchez Imaginables SCCL. Barcelona. Spain 1. Introduction

Since 1999 I have worked as a subtitle transcriber and editor at Imaginables. a little subtitling company based in Barcelona. The majority of our subtitling is done into Castillian or Catalan from English. though we besides work from Spanish into English and to and from assorted other linguistic communications. including Gallic. German. Lusitanian and Italian. Within the subtitling universe. methods and processs vary well harmonizing to studio and/or client. Standard process is non a term which is truly applicable to this? old age and most studios would look to hold developed and honed their ain processs over the old ages.

My ain experience of subtitling can be classi?ed into four chief methods. which will be outlined below. In a universe where engineering is invariably

progressing. studios must be flexible plenty to set their services and their schemes to the demands of the client. Here, I will try to analyze the advantages and booby traps of the four schemes I have identified: erectile dysfunction in the visible radiation of jobs originating from developments in DVD and satellite broadcast medium. As the deficiency of standardization in subtitling extends to terminology, I will utilize the footings we employ in-house to depict what we do.

Pre-translation: Adaptation: TC-in / TC-out: Cryptography or Staining: LTC: VITC: Simulation: Translation of dialogue list before creative activity of captions. Separation and accommodation of pre-translated text into subtitle units. The clip codification at which a caption begins and ends. Capturing of TC-in and TC-out for all captions. Linear Time Code. carried on an audio channel. Vertical Interval Time Code. carried in the image within the interval between frames. Screening of? lumen with completed captions. 10 Diana Sanchez Import: Export: Transformation of altered text into subtitle format. Transformation of captions into text format. 2. The four subtitling methods The four methods I have identified: erectile dysfunctions are as follows: 1. 2. 3. 4. Pre-translation – Adaptation – Spotting Pre-translation – Spotting – Adaptation Adaptation – Spotting – Translation Translation/Adaptation – Spotting Regardless of the method, each undertaking undergoes a two-step verification procedure. First, the caption? lupus erythematosus is read by a native talker without watching the picture. This allows for easier identification of incoherency and errors in spellings or punctuation in the captions.

It is preferred that the individual transporting out this phase has not seen the picture antecedently, to maximize the identification of incoherent phrases and understate intervention from the original. However, this is not ever possible, particularly in a little company where the employees normally carry out more than one portion of the subtitling procedure for each undertaking. The 2nd measure in the verification phase is simulation. Here the film or programme is screened with the completed captions to look into for any mistakes overlooked during the old phases.

The subtitling programme we use allows the captions to be projected on screen, imitating how the completed captions will look. Therefore, any special accommodations can be made without the demand to do a VHS transcript. As our work load is progressively for clients necessitating merely a caption for lupus erythematosus, or frequently in the instance of DVD, a caption for lupus erythematosus in text format, the simulation phase avoids the demand to enter a transcript with captions. Other subtitling bundles besides offer this option, frequently by agencies of a picture window within the Personal computer proctor. Opinions vary as to the ideal individual to transport out this phase.

Some believe it is better for special redaction to be carried out by person with no cognition of the beginning linguistic communication, for similar grounds to those outlined above for measure one. Knowledge of the beginning linguistic communication can frequently interfere with the reading and processing of the mark linguistic communication text. The accomplishment of listening and treating one linguistic communication while reading and treating another takes great concentration. The danger is that understanding of the beginning

text can ensue in a type of “ suggestion” whereby little errors can be missed. This is evidently even more of a Subtitling methods and team-translation 11 job where the transcriber performs the simulation.

When the? nal phase is carried out by person with no cognition of the beginning linguistic communication. this job is avoided. However. if the? rst phase of the veri? cation procedure has been carried out exhaustively. it is arguably better to hold this? nal measure performed by person who does understand the? lumen or programme they are watching. as this manner mistakes in interlingual rendition can be identi? erectile dysfunction. method 1: Pre-translation – Adaptation – Spotting In a procedure akin to that of the nicknaming book adjustor. in this method a pretranslated book is adjusted or adapted into subtitle units before being spotted.

This scheme is adopted for a assortment of grounds. It may be that the client provides the translated book to be used for subtitling. or that clip restraints mean the duologue list must be translated before staining is carried out. A typical illustration would be that the client provides a dialogue list but no videotape for an urgent undertaking which is to be broadcast in a twosome of yearss. Here. the subtitler has two picks: delay for an appropriate tape to get before get downing. or effort to derive clip by holding the duologue list translated.

Working within a word-processing bundle. or straight in a subtitling programme. the subtitle adjustor can so accommodate the interlingual rendition into captions. look intoing significance and summarizing where necessary. If the text has been wordprocessed. it is so imported into the

subtitling programme and the TC-in and TC-out for each caption is captured. before verification. method 2: Pre-translation – Spotting – Adaptation A fluctuation on the first method is to describe the lumen or programme before accommodating the pre-translated text.

Here, the subtitler first captures the TC-in and TC-out for each caption, therefore placing the subtitle units and subsequently accommodating the translated text to it, once more either working within subtitling package or in a text papers which is subsequently imported. The advantage of this system is that the subtitler identifies the “real” units of a dialogue, and will not be distracted by the measure of information conveyed when doing the determination as to where a caption will get down and stop. For this ground, the spotting phase will be given to be much faster when utilizing this method. Of course, this besides has its effects.

When describing precedes version of text, the subtitler is less likely to seek for alternate solutions to avoid 12 Diana Sanchez inordinate loss of information. Experience has shown that although it is possible to set the clip codifications in the undermentioned version phase, subtitlers are less likely to make so than they are to set version in the spotting phase when the procedure is reversed. In add-on to the clip gained, the advantage of both these methods is that they allow for the usage of free-lance transcribers with no old subtitling experience. The transcriber requires merely a Personal computer, picture and proctor.

The version phase besides provides for extra checking of the interlingual rendition. However, this method besides has its disadvantages. First, as is

besides frequently the instance with interlingual renditions for nicknaming. the transcriber has no existent control over the finished merchandise. The restraints of subtitling mean that much of the interlingual rendition is rewritten and summarised during the version phase. From the point of position of the subtitler. this method besides has its downside. The books or dialogue lists provided by clients are ill-famed. Often they contain text which does not look in the

lumen or worse. are losing text which does. These disagreements may hold gone unnoticed at the pre-translation phase. In the instance of combined continuity and staining lists which contain suggested subtitle units for interlingual rendition. frequently at the describing phase we find that the text is excessively short. that more captions are not merely possible. but necessary. However. as we shall see. the chief issue originating from these first two methods of subtitling occurs in lumens and programmes which are to incorporate closed caption captions. such as is the instance in subtitling for DVD and satellite broadcast medium.

3. Subtitling new media The coming of DVD and digital and satellite telecasting has meant an addition in subtitled lumen and telecasting. Furthermore. it has besides meant that two universes which have traditionally been separate. those of subtitling and nicknaming. find themselves working for the same client. As the dubbed version is constantly produced beforehand. the client will frequently direct the translated book to be used in bringing forth the captions. However. the restraints of bringing forth an interlingual rendition for nicknaming are really different to those of subtitling.

Whereas in subtitling the original will be at all times available to the audience. taking to a inclination to bring forth a more “ faithful” interlingual rendition. in nicknaming. a “ freer” interlingual rendition is possible. because the limitations imposed upon the dubbing transcriber are diYerent.

Although the extra job of lip synchronism must be Subtitling methods and team-translation 13 considered. when an histrion speaks duologue oY screen. or with his dorsum to the camera. or in the instance of a storyteller. it is non necessary for the dubbed duologue to esteem the point at which the talker starts or? nishes. or the order. As the original duologues will non be heard. the nicknaming interlingual rendition can and does roll from the original version well. Until now. this has non been a job.

Each transcriber uses the tools and fast ones available in his or her? old age. However. late we are? nding our universes overlapping. and anomalousnesss are coming to visible radiation. The option exists within DVD and on many digital and satellite telecasting Stationss to take to see dubbed and subtitled versions at the same time. either in the same linguistic communication O