The title of this volume, *Translating Regionalised Voices in Audiovisuals*, will no doubt attract the attention of any audiovisual translator. How dialects, idiolects and ethnolects can best be transferred into the target text when it comes to audiovisual products, is indeed an ongoing debate (see, for instance, Chiaro, Heiss and Bucaria 2008; Gambier and Gottlieb 2001; Pym 2000; the 2009 and 2012 special issues of *InTRAlinea*). Most authors appear to be in agreement that the translation of linguistic variation constitutes one of the major difficulties in film translation and yet, as the editor of the present volume, Federico Federici, points out in his introduction, “it is undeniable that to bridge the existing gap between theories and practice … much more needs to be done” (p. 19). His book offers a variety of articles exploring one aspect or another of translating regionalised voices (including special problems posed by minority languages and censorship) from different perspectives. However, the downside of such a varied collection is that its organisation comes across as somewhat haphazard. The chapters are arranged into four thematically uneven sections and unfortunately the quality of the articles turns out to be equally uneven. Five out of fourteen contributions deal with translation from Italian, which makes the volume somewhat less than truly international. In view of the multilingual nature of the volume, it is a pity that the articles are not preceded by an English abstract. It is also regrettable that the book does not have an index.

Section 1 is entitled *Politics and Policies in Screen Translation*. It opens with “The Politics of Screen Translation,” in which Delia Chiaro elaborates a simple but interesting matrix which contrasts source text visual and verbal perceptibility with the degree of visual and verbal modification in audiovisual products translated for the screen. With this matrix in mind she discusses briefly how audiovisual products worldwide are adapted to suit local customs when imported and how political and commercial issues influence audiovisual translations. A brief survey of the import-export balance between the USA and Europe and in particular of world news translation concludes this “quick and dirty overview,” as the author calls it herself, but her contribution is definitely an adequate start for the volume. In the next chapter, “Censorship or ‘Creative’ Translation?: the Italian Experience from Tennessee Williams to Woody Allen to *Six Feet Under*,” Irene Ranzato deals with censorship in Italy (censorship in France is discussed in a later chapter of the
book). Ranzato approaches the topic with three case studies of English audiovisual translations into Italian. Even though Italy has a historical tendency to censor and even though this problem has persisted up to our own century, Ranzato shows us, providing examples from Woody Allen’s films, that dubbing can also be a very positive and creative form of translation. Unfortunately, the author’s English is less than perfect in places and we also noted a few typing errors. In the third chapter Rachele Antonini studies “The Role of the Media in the Standardization Process of the Irish Language.” Its first part contains an extended analysis of the position of the Irish language versus the English language. In the second part the author presents her research on attitudes of the Irish towards their language, carried out by means of questionnaires and interviews. She includes the influence the media have on people’s attitudes. All of this is interesting, but to my mind this article deviates somewhat from the central topic of this volume.

Section 2, entitled Transfer or Wave of Translation, starts with Elena Minelli’s case study on “Transferring/Translating the Child’s Fears in Niccolò Ammaniti’s and Gabriele Salvatores’ ‘Io non ho paura.’” She offers a profound analysis of the way a child’s fear is conveyed in Ammaniti’s book and in Salvatores’ film. However, the article has the obvious limitations of a case study and, moreover, this contribution has more to do with transferring the child’s register from the book to the film than with translating regionalised voices or minority languages. In the next chapter (“Subtitling Multilingual Films: the Case of Lives of the Saints, an Italian-Canadian TV Screenplay”), Michela Baldo provides a detailed case study centred on the construction of the Italian-Canadian identity in Lives of the Saints through interlinguistic differentiation. The film’s dialogues switch from English into Italian and vice versa, requiring translation. In an analysis of the subtitles, Baldo illustrates a well-known advantage of this translation technique, namely that it contributes to enhance the effects of multilingualism, maintaining “the flavour of a foreign language,” as she calls it herself, and thus to the construction of the characters in the film. Although the article does not explicitly specify any questions for further research, it deals with new and interesting directions for research into this under-investigated language pair. The next chapter is a case study focussing on The Simpsons. In “Target Language Influences over Source Texts: a Novel Dubbing Approach in The Simpsons, First Series,” Margherita Dore gives an analysis of the successful English-Italian dubbing of this series. The examples of creative ‘doppiagese’ provide entertaining reading and remind us of the earlier article about Woody Allen, but the chapter does not rise sufficiently above the anecdotal. In the last chapter of this section, “The Transposition of Italian-American in Italian Dubbing,” Ilaria Parini deals with the transposition of Italian-American in Italian dubbing. Being based on a corpus of ten films, this contribution offers an overview of the different strategies used by the dubbing professionals, providing
various examples but revealing nothing really new about the panorama of Italian dubbing.

*Action and reaction* is the theme of Section 3 in the collection. Yves Gambier’s chapter has the title “Créativité et décision: le traducteur audiovisuel n’est pas une roue de secours.” The author calls for researchers and translators to consider ‘the wider picture’ of audiovisual translation in order to determine what makes for a ‘creative’ translation. We should consider not only linguistic aspects but the whole translation strategy, taking into account different types of problems together with all the levels on which they can be encountered and solved, as well as the general cultural context, distribution and marketing, the target public, the film genre, etc. His proposal to look for similarities between translating a film and localizing a video game, translating a documentary and localizing an educational CD certainly makes sense, but may leave some readers with a sense of déjà vu. In the next contribution, Jean-Louis Sarthou supplies us with an elaborate overview of censorship on the French market as compared to other European markets and the USA. This article, “Règles, consignes, contrainte et censure dans le doublage des productions audiovisuelles,” written by a professional and illustrated with many striking examples, complements and expands on previous research criticizing the narrow-mindedness of French film producers (e.g., Kaufmann 2004). The author’s insistence on the importance of opening the eyes of both the public and media managers is absolutely to the point. By contrast, the next contribution, Ahmad Khuddro’s “The Subtitling Triangle: Subtitling for Television, Practice and Technique” does little more than list the restrictions of subtitling, in itself hardly an original topic. The paper’s apparent lack of background shows in a number of errors (e.g., “The target text is here … right-aligned (as in European languages),” p. 212) and in numerous superficial or self-evident statements (e.g., “One final issue … is the controversial ‘shot change’; this issue mainly applies in my view to action-packed film and does not strictly apply to documentaries,” ibid.).

Section 4 is entitled *Periphery, Margins, and Centrality*, and starts off with two articles dealing with AVT from and into Galician. In “La traducción de nuestro cine: el denominado ‘cine gallego,’” Xoán Monteron Domínguez discusses the causes and consequences of the very peculiar situation of Galician fiction film and its translation from and into Castilian Spanish, starting out with a brief historical survey. *El cine gallego* (Galician cinema) may be produced in Galicia, shown on Galician television and financed with Galician funding, but the films are produced in Spanish. Film projects are first translated into Galician in order to get subsidies, are then usually produced in Spanish and subsequently dubbed back into Galician. In the next chapter, on the other hand, “La TAV como impulsora de las lenguas minorizadas: el caso del gallego,” Marta García Gonzáles and María Teresa Veiga Díaz focus on the importance of AVT of foreign productions for the
standardization and development of a minority language such as Galician. The authors stress the importance of quality translation, the production of children’s programmes in Galician and the crucial role of the sole distributor TVG. They survey the different types of AVT in Galicia, and conclude with an analysis of two translated films on DVD. The authors raise interesting issues but they try to cover too much ground. Somewhat frustratingly, both articles in Spanish come with untranslated lengthy quotes in Galician and in Catalan. The next chapter, “Subtitling Strategies from Regional Languages: a Case Study of Wan Ren’s Films” by Ming-Hong Tsai, supplies us with a one-sided case study of an apparently poorly subtitled Taiwanese film. The author takes the subtitler to task for not spending enough time or effort on finding the right words in English. True, cultural elements in Taiwanese films are no doubt of the utmost importance, but translating them is an arduous task and simply blaming the subtitler for failing to deliver does not seem like a useful exercise, especially as the author does not try to understand why some translational choices have been made. Moreover, writing about subtitle strategies and difficulties nowadays, especially when dealing with cultural issues, requires more up-to-date background reading (see Pedersen 2011 for a recent discussion) than the author offers. In the last chapter of this collection, “Traduire La Haine: français des banlieues et sous-titrage,” Pierre-Alexis Mével starts by comparing the Afro-American subtitles of a vernacular French cité-film with a Québec theatre play translated into Scottish, in an attempt to investigate the relative failure of the film in the US. The approach is interesting but leads to the rather predictable conclusion that translating dialect-for-dialect does not work (see also Gambier 1997; Gottlieb 1997; Pym 2000). Mével’s argument that the failure of the translation is due to Hollywood hegemony and to the American aversion to subtitles is not substantiated.

By way of conclusion, I would say that some of the contributions offer interesting views and research questions, whereas others are merely informative or contain interesting data. All in all, the volume fails to live up to the high expectations raised by its title.

References


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**Reviewer’s address**

Sabien Hanoulle
University of Antwerp
Department of Applied Linguistics/Translators & Interpreters
Schildersstraat 41
2000 ANTWERPEN
Belgium
sabien.hanoulle@uantwerpen.be