

# Audio Visual Translation

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# Objectifs

General objectives:

By the end of this course, the student will be:

- Capable of knowing what Audio visual is;
- Capable of understanding the different characteristics of AVT;
- Able to differentiate between the translational strategies used in AVT;
- Able to learn about the different types of AVT;
- Capable of Using the different software of AVT.

Pre-requisites:

In order to accomplish this course, students need to have:

- ● Good ESP English;
- ● Basic ICT skills;
- ● Access to internet;
- ● Basic editing skills.

# Chapter Four: Types of AVT



# 1. Revoicing

## 1.1. Voice-over or Half-dubbing

This audiovisual translation technique, unlike in dubbing, refers to actor voices that are recorded over the original audio track which can be heard in the background. This type of translation attempts to render a faithful translation of the original message in the target language. According to Luyken (1991), the accent and dialect of the speaker are not taken into consideration.



*Process of Voice over*

Cf. ""

## 1.2. Narration

This type of audiovisual translation is considered as an extended form of Voice-over. For Mack (2001), Narration is distinguished by formal grammar structures or even the use of several voices. More explicitly, narration does not focus on maintaining the original message completely or following the lip movement of the source text speaker, but endeavours to be faithful in transmitting the original message in a simultaneous mode.

Cf. "Narration"

## 1.3. Audio-description

This type of audiovisual translation aims at describing and transforming visual components into words, complementing in this way the overall flow of events in the movie or film, this includes people, actions, places, furniture, colors, facial expressions and so and so forth. In her definition, Natalia Matkivska (2014) holds that Audio description performs two functions. On one hand it represents audiovisual sign of the film which the blind have no opportunity to comprehend. On the other hand it complements “the whole” with explanations of sounds which are understandable only through their connection with the images similarly to subtitles.

The following video is an example of audio description.

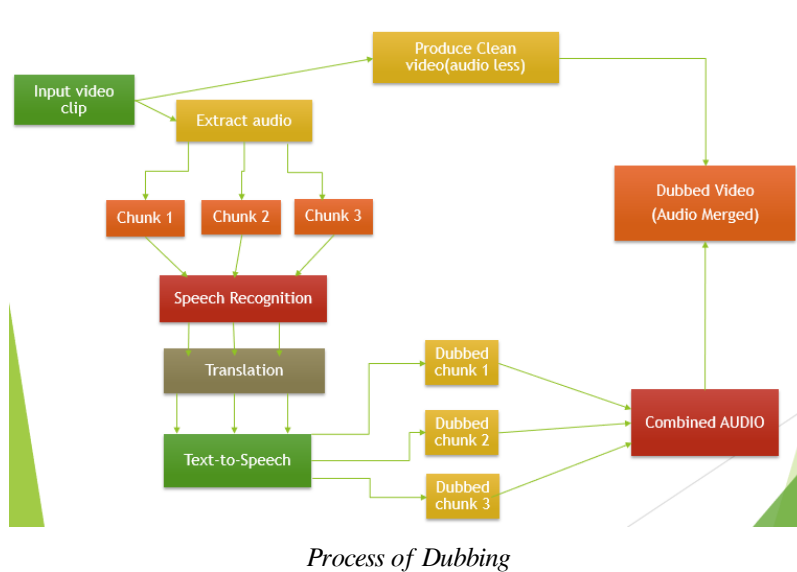
Cf. "Audio Description"

## 1.4. Free Commentary

Free commentary is a kind of voice-over that focuses neither on the lip movements of the original text, nor on the faithfulness of the target text and also not on the simultaneous mode of the performance but it's a free and often performed in different modes of translation which is usually complemented by different journalistic elements and text is covered partially or completely (Karamitroglou, 2000).

## 1.5. Dubbing

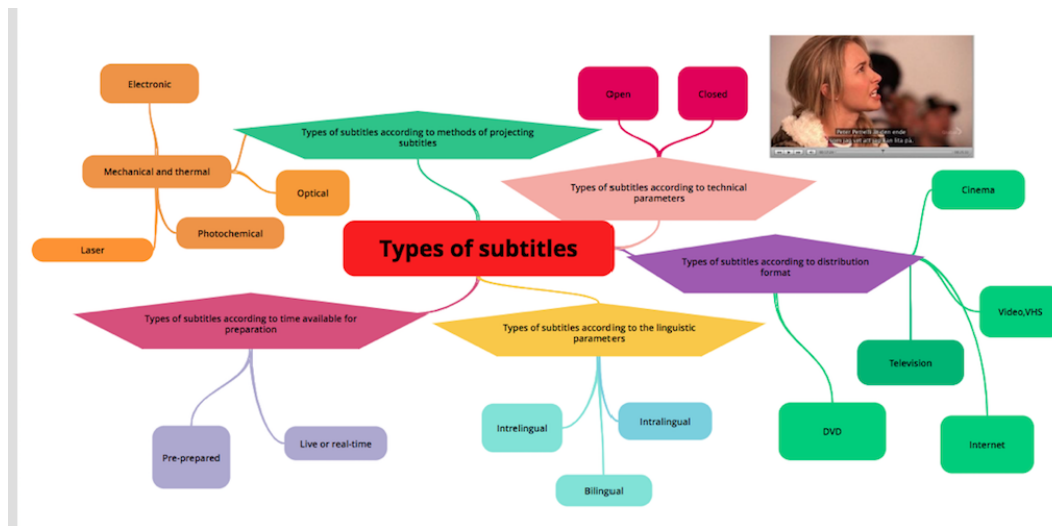
Dubbing is the most used type of audiovisual translation. It involves changing completely the soundtrack of the source language by the soundtrack of the target language. This aims at streaming products in the language of the target audience by maintaining as much as possible the same effect as the original products does on the source language audience. For Diaz Cintaz (2009), Dubbing is a target oriented technique that makes the translator adapt the source text so that it meets that conventions existing in the target language or audience.



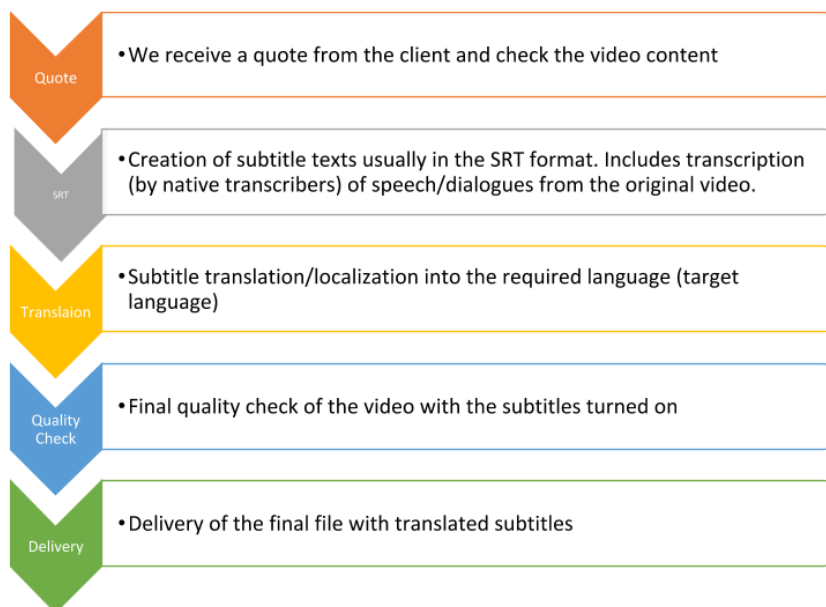
Cf. ""

## 2. Subtitling

It is a type of audiovisual translation that is based on presenting a dialogue translation in a movie or film in a form of titles, usually at the bottom of image or shot on the screen (Hurt, Widler, 1998). Subtitles appear and disappear following the timing and flow of dialogues.



Types of Subtitling



Process of subtitling

### 2.1. Intralingual

They are also known by the name of "vertical subtitles" as they change perspective modality i.e., spoken text is converted into written without any change (Gotlieb, 1998).





*Example of Subtitling*

## 2.2. Interlingual

Also known as "diagonal subtitles". This type of subtitles changes both perspective modality and language (Gotlieb, 1998).

## 2.3. Open/Non-optional

Such subtitles are considered as integral physical part of a film or tele programme (Gotlieb, 1998).



*Open Subtitling*

## 2.4. Closed/optional

such subtitles are represented in form of teletext which you can view using correspondent decoder (Gotlieb, 1998).

They are usually white letters encased in a black box.





*Closed Subtitling*

### 3. Exercice : I categorise each type of AVT

Half-dubbing

Open translation

Dubbing

Audio description

Narration

Voice over

Intralingual translation

Closed Translation

Interlingual translation

Free commentary

Revoicing	Subtitling



# Webographie



<https://circletranslations.com/blog/audiovisual-translation-everything-you-should-know>

