



Università
Ca' Foscari
Venezia

Dipartimento di Studi Linguistici
e Culturali Comparati



Campus
Treviso

Rewind and Fast Forward: Past, present and future scenarios in audiovisual translation - International Conference

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Ca' Foscari, University of Venice, Campus Treviso

Scuola in Economia, Lingue e Imprenditorialità per gli Scambi Internazionali

Call for Papers

What do silent film intertitles and TV docu-fiction pop-up captions have in common with WhatsApp and Twitter text alerts? What do multiple language versions in the era of film's early sound and today's Netflix in-house multilingual dubbing share in terms of challenges and problematic issues? What were the concerns of silent film actors when sound was first introduced in cinematic productions? Could their worries be comparable to the fears of live-action actors with respect to the increasing quality and endless creative potential of CGI films? Did the concerns of Kodak film workers when digital filming was introduced resemble those of the dubbing industry in connection to machine translation, artificial intelligence and cloud dubbing? What does the past have to say about the present and, above all, the future of creative media industries and audiovisual translation? This conference will tackle these and similar research questions and will provide a space for discussion and debate on the role and function of translators in the encounter/clash between tradition and innovation, between technology and human translation, between individual and collective translation practices. The symposium will explore the interaction between human and computer-assisted translation in the era of Machine Translation, Artificial Intelligence and Cloud Dubbing and it will consider their impact on translation quality as well as translators' life quality.

Research on Audiovisual Translation (AVT) has undergone exponential growth in the last 20 years, within the relatively young discipline of Translation Studies. Linguistic as well as cultural adaptation have been explored through different language combinations and across various media and screens, such as cinema, television, internet. Research on AVT today spans from descriptive case studies, based on the pragmatic, linguistic and translational aspects of AVT practices, to comprehensive works on methodological and theoretical issues (Baccolini, Bollettieri Bosinelli and Gavioli 1994; Chaume

and Agost 2001; Gambier 1996; Gambier 2003; Gambier and Gottlieb 2001; Chiaro, Heiss and Bucaria 2008; Díaz-Cintas 2009; Pérez González 2014; Gambier and Ramos Pintos 2016). Multimodal corpus-based research projects (Baños, Bruti and Zanotti 2013; Bruti and Pavesi 2008; Bruti 2009; Pavesi 2013; Soffritti 2019). Seminal works on the didactics of audiovisual translation (Díaz-Cintas 2007; Neves 2008) have also proven to be fruitful areas of research. Encyclopaedic and companion books include more and more entries referring to AVT related topics (Gottlieb in Baker 1998; Chiaro 2009; Pérez González 2019). Starting with traditional AVT modes like dubbing and subtitling (Chaume 2012; Díaz-Cintas 2010, 2013), continuing with new translation modes such as simil-sync (Sileo 2018; Rossato 2020), and more accessible translation modes such as respeaking (Romero-Fresco 2011), subtitling for the deaf-and-hard of hearing (Neves 2019), and audio-description for the visually impaired (Maszerowska, Matamala, Orero 2014; Perego 2016), AVT modes have received increasing scholarly attention within the field of Translation Studies over the last two decades (Munday 2016, Valdéon 2022). More recently, the boom of the internet-based phenomena of fansubbing and fandubbing, and an escalating interest for the impact of technological innovation and artificial intelligence on AVT practices, have caused a rise in the study of cloud-based forms of collaborative translation practices (Baños 2019; Bolaños-García-Escribano, Díaz-Cintas and Massida 2021), and of the interaction between humans and machines in AVT practices (Volk 2008; Hu Et al. 2020). Much has already been written and said about AVT, yet, some research gaps still need to be filled. Apart from a few exceptions which deal with the diachronic evolution of AVT practices and phenomena (O' Sullivan and Cornu 2019; Ranzato and Zanotti 2019; Mereu Keating and O' Sullivan 2021; Bosseaux 2019; Perego and Pacinotti 2020) most of current research, as well as international conferences devoted to AVT, have a prominently

synchronic focus and that, in our view might be a shortcoming of the field. It could be argued that the tendency to look at present scenarios through a magnifying glass can lead to losing sight of the bigger picture.

This conference sets out to bring a broader perspective to the development of audiovisual translation, through a consideration of historical practices and their influence on the contemporary context. It is hoped that this will enable AVT researchers and the industry to have greater insight into future developments in the field. On top of this, the need for AVT research to move beyond its comfort zone and engage in a more interdisciplinary dialogue has been pointed out, among others, by Pérez González (2019: 2). This conference hence aims to widen the research horizons of AVT to include not only Media and Television Studies, but also Localization and Computer Science, Translation Technology and Machine Translation. Historical accounts of AVT which takes into consideration the transformations that have occurred in both in the visual and aural sphere of audiovisual texts and in the technological domain are still underrepresented threads of research. This conference sets out to take stock of the impact that technological advances have had on AVT practices in a very long time span. Following the work of Díaz-Cintas and Massidda (2019), who traced a diachronic trajectory between the early days of cinema and Web 2.0 translation solutions, it aims to zoom in on similarities and differences between early days of screen translation and today's most innovative collaborative and cloud-based practices in AVT. It also explores how AVT has evolved through a century to respond to changes in the media and television domains. Lastly, the conference will address the topic of AVT in relation to the significant changes that have affected the relationship between audiovisual texts and their audiences in time (Napoli 2010). The rise of social media and the range of devices now available to AVT consumers are providing audiences with more choice and control in terms of when, where, and how they consume their media. For the very first time, audiences are provided with communicative tools that enable them not only to express their opinion, but also to become producers and broadcasters of their own audiovisual contents (Napoli 2010: xi) through platforms like YouTube and TikTok for example. Bucaria (forthcoming 2023) argues that audience empowerment and increased access to television content's source language(s) in countries such as Italy, for instance, have increased opportunities for audiences to choose their preferred translation mode, leading to an increased audience demand for quality translation.

Please send an abstract (max. 300 words) to:
avt2023@unive.it by **August 20th, 2023** addressing one or more of the following subjects.

Conference topics include but are not limited to:

- History of audiovisual translation (dubbing, subtitling, voice-over, audio description, etc.);
- Diachronic evolution of stylistic features in AVT;
- Re-translation of audiovisual texts: re-dubbing, re-subtitling;
- Similarities and differences between past and present (professional) practices in AVT;
- Beyond the dubbing-subtitling divide: voice over and new modes of re-voicing;

- Humor and AVT: a diachronic perspective;
- AVT and Identity representation: past and current trends;
- AVT and Gender representation: past and current trends;
- AVT of nonfictional products: past and current trends;
- Music and AVT: past and current trends;
- Advertising and AVT: past and current trends;
- Subtitling for the deaf and hard of hearing: past and current trends;
- Audio description for the visually impaired from past to present day: an ever-changing scenario;
- Audiovisual translation and the popularization of specialized discourse;
- The evolution of television industry and its impact • on AVT practices;
- AVT and audience(s): perception, reception, consumption;
- AVT and videogame/web localization: old and new synergies;
- Collaborative practices in AVT: past and current trends;
- New technologies and new trends in audiovisual translation;
- The future of audiovisual translation: exploring new media and formats;
- Artificial intelligence (AI) and audiovisual translation (AVT);
- Quality issues and quality assessment in AVT;
- Ethical and economic issues involved in the expansion of AI in AVT practices.

PANEL 1 - Diachronic evolution of AVT audiences (Chiara Bucaria, Anthony Mitzel, University of Bologna)

This panel invites contributions on the evolution of the relationship between audiences and providers/distributors of localized audiovisual content. Scholars are especially encouraged to reflect on the ways in which newer distribution models and timeframes – such as those implemented by streaming and on-demand platforms – have affected consumers' perception of and expectations towards the practice and output of different modes of audiovisual translation and localization.

PANEL 2 - Multilingualism and AVT: films, TV series and beyond (Giuseppe De Bonis, Ca' Foscari University of Venice)

The panel will explore the different ways and solutions in which multilingualism has been handled over time in the translation of different audiovisual products, from films to TV series, from web-series to new formats. Equal attention will be paid to both dubbing and subtitling in an attempt to identify old and new synergies between these two AVT modes.

PANEL 3 - Food in AVT: past and current trends (Daniela Cesiri and Linda Rossato, Ca' Foscari University of Venice)

A deeply-rooted, culture-bound aspect of society, food represents a potential issue in cross-cultural communication and translation practices. This panel sets out to investigate the diachronic evolution of audiovisual translation modes and practices in connection to food-related texts across different media and genres, also in response to their technological and industrial evolution.

When submitting your abstract, please specify if you are submitting it to be included in the general conference themes or in one of the 3 thematic panels; please provide a list of 3-5 keywords. Please also specify your discipline and affiliation and provide a brief biographical sketch (max. 100 words) with your email address.

Acceptance will be notified by **August 24th, 2023**

Scientific Committee

Linda Rossato, Ca' Foscari, University of Venice
Daniela Cesiri, Ca' Foscari University of Venice
Giuseppe De Bonis, Ca' Foscari, University of Venice
Maria Elisa Fina, Ca' Foscari, University of Venice
Rachele Antonini, University of Bologna
Chiara Bucaria, University of Bologna
Anthony Dion Mitzel, University of Bologna
Luca Barra, University of Bologna
Elena Di Giovanni, University of Macerata
Giuseppe Balirano, University of Naples, L'Orientale
Serenella Zanotti, Roma Tre University
Federico Gaspari, Federico II, University of Naples

Local Organizing Committee

Linda Rossato, Giuseppe De Bonis, Maria Elisa Fina, Daniela Cesiri, Ludovica Chiarotto, Alessandra Pellin

Conference Language: English

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Please address administrative issues to:
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Conference website:
www.unive.it/avt

Works cited

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