



Ca' Foscari
University
of Venice
Department of Linguistics
and Comparative Cultural Studies



Rewind and Fast Forward
Past, present and future scenarios in audiovisual translation
11-13 October 2023

BOOK OF ABSTRACTS

Table of Contents

<i>Conference Programme</i>	6
<i>Learning from the past: the challenges and opportunities of research in audiovisual translation history</i>	11
<i>Words and Voices, past, present and future</i>	13
<i>Platform work and digital Taylorism in audiovisual translation</i>	15
<i>A Comparative Study on the Translation Shifts in Cinematic Adaptation of Shakespeare's 'Tragedy of Macbeth' into Kurosawa's 'Throne of Blood'</i>	18
<i>(Re)dubbing multilingualism in Ford Coppola's The Godfather (1972): lingua-cultural and technical implications</i>	20
<i>Beyond and between dubbing and voice-over: reflections on simil sync</i>	21
<i>SDH in the Arabic contexts</i>	22
<i>Cross-medium Sensitivity and Translator Training: practising intersemiotic translation in the university classroom</i>	23
<i>Interlingual Respeaking – Exploring the Potential of a New Interpreting Method in the Context of Accessibility and Automatization</i>	25
<i>The Evolution of Arabic AVT</i>	27
<i>Audio Description for the visually impaired in Arabic: past, present, and future</i>	29
<i>Multilingualism across novels and their screen adaptations: a case study of The boy who harnessed the wind</i>	31
<i>Power Dynamics in (Re-)subtitling Sexuality: The Case of Friends on Chinese Streaming Platform Bilibili</i>	32
<i>The AVT Pro Certification</i>	34
<i>Audio description of motion events in audiovisual products aimed at children and young adults</i>	36
<i>“Your papá loved you so much”. American multilingual animation and audiovisual translation: minority cultures, L3s and ethnolinguistically diverse identities on display</i>	38
<i>Recruiting Participants for Audiovisual Research: Reaching the Deaf and Hard-of-hearing Audiences</i>	40
<i>Dubbing multilingual films: what happens if the L2 and the L3 coincide? Ilaria Parini, University of Turin</i>	46
<i>Topical references and the dubbers' opinions: relevant AVT practices in pre-streaming Italy</i>	47
<i>The translation and reception of Italian movies and TV series in China.</i>	48
<i>Current trends and future scenarios Francesca Restucci, University of Bologna</i>	48

<i>Multimodal analysis as a way to operationalise objectivity in audio description. A corpus-based study of Spanish series on Netflix</i>	50
<i>Collaborative practices and TV dubbing in Italy, a diachronic approach</i>	51
<i>Translation of Animation in Lithuania: Dynamics Across AVT Modes</i>	53
<i>Are machine-translated subtitles the future of AVT? – Results of a user experience study</i>	55
<i>“It was not interpreting: it was either bluff or art”</i>	57
<i>Rewinding the Tape of Audience Reception: A Diachronic Comparison in the Italian Realm of AV Products</i>	58
<i>Dealing with vulgar and offensive language in audiovisual translation: a linguistic and translation analysis between Spanish and Italian</i>	60
<i>Subtitle synchronisation and projection practices: a diachronic trajectory</i>	61
<i>Deaf Empowerment through AD practices</i>	63

**Rewind and Fast Forward:
Past, present and future scenarios in audiovisual translation**

Conference Venue:

Palazzo San Leonardo, Riviera Garibaldi, 13/E - Treviso

Rooms: Aula Magna, Room D

Food and refreshment service:

Coffee and lunch breaks at *Il Caffé Letterario* - Piazza dell'Università, 4 - Treviso

Social Dinner at Restaurant *Odeon alla Colonna*, Vicolo Rinaldi, 3 - Treviso

Conference Programme

Wednesday, October 11th

13.30 - 14.30 Participant onboarding Main entrance of Palazzo San Leonardo, Riviera Garibaldi, 13/E - Treviso
14.30 - 15.00 Conference opening AULA MAGNA
15.00 - 16.00 Keynote lecture AULA MAGNA Carol O' Sullivan , University of Bristol: <i>Learning from the past: the challenges and opportunities of research in audiovisual translation history</i>
16.00- 16.30 Coffee break at <i>Il Caffé Letterario</i>
16.30 - 18.00 Diachronic evolution of dubbing practices Room D Chair: Delia Chiaro , University of Bologna I. Irene Ranzato , La Sapienza University, Rome: <i>Topical references and the dubbers' opinions: relevant AVT practices in pre-streaming Italy</i> II. Linda Rossato , Ca' Foscari, University of Venice: <i>Collaborative practices and TV dubbing in Italy, a diachronic approach</i> III. Judit Mudriczki , Károli Gáspár University, Budapest: <i>Romeo and Juliet in the Light of Hungarian Audiovisual Translation Practices before and after 1989</i>

Thursday, October 12th

09.00 - 11.00

AVT audiences, past, present and future scenarios Room D

Chair: Chiara Bucaria, University of Bologna

- I. **Angela Sileo**, Tor Vergata University, Rome: *Rewinding the Tape of Audience Reception, a diachronic comparison in the Italian Realm of AV Products*
- II. **Valentina Di Francesco**, Università di Ferrara: *Beyond and between dubbing and voice-over, reflections on simil sync*
- III. **Laura Nadal** and **Antonella Bove**, Ca' Foscari University of Venice: *Discourse particles and subtitling: an experimental approach with eyetracking*
- IV. **Motiejūnienė Jurgita**, Kaunas University of Technology: *Recruiting Participants for Audiovisual Research: Reaching the Deaf and Hard-of-hearing Audiences*

Rewinding the history of AVT practices
AULA MAGNA

Chair: Carol O' Sullivan, University of Bristol

- I. **Sattar Izwaini**, American University of Sharjah: *The evolution of Arabic AVT*
- II. **Satkauskaite Danguole** and **Astrauskienė Jurgita**, Vilnius University, Kaunas Faculty: *Translation of Animation in Lithuania: Dynamics Across AVT Modes*
- III. **Stavroula, Tsiara**, Aristotle University of Thessaloniki: *Subtitle synchronisation and projection practices: a diachronic trajectory*
- IV. **Karin Sibul**, Independent scholar: *It was not interpreting: it was either bluff or art*

11.00 -11.30 Coffee break at *Il Caffè Letterario*

11.30 -12.30

Keynote lecture

AULA MAGNA

Delia Chiaro, University of Bologna: *Words and Voices, past, present, and future*

12.30 -14.00 Lunch break at *Il Caffè Letterario*

14.00 - 16.00

AVT accessibility practices, a diachronic overview

Room D

Chairs: Elena Di Giovanni, University of Macerata and **Maria Elisa Fina**, Ca' Foscari, University of Venice

- I. **Teresa Molés-Cases**, Universitat Politècnica de València, **Michele I. Feist**, University of Louisiana at Lafayette: *Audio description of motion events in audiovisual products aimed at children and young adults*
- II. **El-Taweel Ganimeh**, Hamad Bin Khalifa University: *SDH in the Arabic contexts*
- III. **Maria Jimenez Andres** and **El-Taweel Noor**, Hamad Bin Khalifa University: *Audio Description for the visually impaired in Arabic: past, present, and future scenarios*
- IV. **Laura Niedzviegienė**, Vilnius University: *Beyond Language Boundaries: Audio Description in Multilingual Films*

16.00 - 16.30 Coffee break at *Il Caffè Letterario*

16.30 -18.00

Socio-political context and power dynamics in AVT Room D

Chair: Linda Rossato, Ca' Foscari, University

- I. **Francesca Restucci**, University of Bologna: *The translation and reception of Italian movies and TV series in China*
- II. **Yuan Liu**, Nankai University: *Power Dynamics in (Re)subtitling Sexuality: The Case of Friends on Chinese Streaming Platform Bilibili*
- III. **Giuseppe Trovato**, Ca' Foscari University of Venice: *Dealing with vulgar and offensive language in audiovisual translation: a linguistic and translation analysis between Spanish and Italian*

Multimodal approaches in AVT research

AULA MAGNA

Chair: Rachele Antonini, University of Bologna

- I. **Alejandro Romero-Muñoz**, University Jaume I: *Multimodal analysis as a way to operationalise objectivity in audio description. A corpus-based study of Spanish series on Netflix*
- II. **Maria Elisa Fina**, Ca' Foscari University of Venice: *Cross-medium Sensitivity and Translator Training practising intersemiotic translation in the university classroom*
- III. **Zahra, Aرسالani**, University of Catania: *A Comparative Study on the Translation Shifts in Cinematic Adaptation of Shakespeare's 'Tragedy of Macbeth' into Kurosawa's 'Throne of Blood'*

20.00 - 23.00 **Social Dinner** at Restaurant Odeon alla Colonna

Friday, October 13th

09.00 - 11.00

Fast Forwarding in AVT

AULA MAGNA

Chair: Rachele Antonini, University of Bologna

- I. **Frederike Schierl**, Tampere University: *Are machine-translated subtitles the future of AVT? – Results of a user experience study*
- II. **Michał Górnik**, University of Warsaw: *Interlingual Respeaking – Exploring the Potential of a New Interpreting Method in the Context of Accessibility and Automatization*
- III. **Serenella Massidda** and **Jorge Diaz-Cintas**, University College London: *Rewind and Fast Forward in Subtitling, The AVT Pro Certification*
- IV. **Gabriele Uzzo**, University of Palermo: *Deaf Empowerment through AD Practices*

11.00 - 11.30 Coffee break at *Il Caffé Letterario*

11.30-12.30

Keynote lecture

AULA MAGNA

Joss Moorkens, Dublin City University, *Platform work and digital Taylorism in audiovisual translation*

12.30 -14.00 Lunch break at *Il Caffè Letterario*

14.00 - 16.00

Multilingualism and AVT

Room D

Chair: Giuseppe De Bonis, Ca' Foscari, University of Venice

- I. **Silvia Monti**, University of Pavia: *"Your papà loved you so much". American multilingual animation and audiovisual translation: minority cultures, L3s and ethnolinguistically diverse identities on display*
- II. **Ilaria Parini**, University of Turin: *Dubbing multilingual films: what happens if the L2 and the L3 coincide?*
- III. **Edmond Kembou**, University of Hildesheim: *Multilingualism across novels and their screen adaptations: a case study of The boy who harnessed the wind*
- IV. **Giuseppe De Bonis**, Ca' Foscari, University of Venice: *(Re)dubbing multilingualism in Ford Coppola's The Godfather (1972): lingua-cultural and technical implications*

16.00 -16.30

Conclusions

AULA MAGNA

Linda Rossato, Ca' Foscari, University of Venice

Farewell cocktail at *Il Caffé Letterario* 18.00 - 16.30

***Learning from the past: the challenges and opportunities of research in
audiovisual translation history***

Carol O' Sullivan, University of Bristol

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The field of translation history is an increasingly rich one, which promises both to enrich our understanding of the history of translation and interpreting, and to show the importance of translation and interpreting to history more widely. The launch of the History and Translation network in 2021 has brought this field into further focus.

What does this mean for the history of audiovisual translation? In this paper, I consider the particular challenges that audiovisual translation poses for the historian, from the availability and accessibility of translations to the (in)visibility of the agents involved. I look at the kinds of materials which the historian of audiovisual translation may be able to draw on, based on my own ongoing project on the history of subtitling in the English-speaking world. I also consider the opportunities that the field offers for improving our understanding of film history. The paper draws on writing by and interviews with some of the key figures in UK and US subtitling history, including Mai Harris, Josephine Harvey, Charles Clement, Herman Weinberg and Julia Wolf to show how understanding the past of audiovisual translation can help to illuminate its present. I draw on a recent project on the translation and distribution of Chinese film in the UK to show how the narratives of how widely disparate materials can come together to shape a historical narrative, and how this might point the way to future research.

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Carol O'Sullivan is Associate Professor of Translation Studies at the University of Bristol, UK. Her research interests include audiovisual translation, translation history, literary translation, censorship in translation and public understanding of translation and subtitling. She is the author of *Translating Popular Film* (2011) and the co-editor, with Jean-François Cornu, of *The Translation of Films 1900-1950* (2019). Her current research projects include a history of subtitling into English, an article on Irish-language film subtitling and ongoing research on the everyday use of machine translation apps.

Words and Voices, past, present and future

Delia Carmela Chiaro, University of Bologna

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In this talk, I will examine how AI and deep fake technology, via contamination from social media platforms, can give comedy in languages other than English a new lease in life -- if it ever had a life in the first place, or at least a chance in a world dominated by English screen products. Thanks to AI, content creators on platforms such as TikTok and YouTube have become adept at translating screen humour into other languages (especially English) and voicing original actors into English with their true voices, to perfection. No problems with lip synch whatsoever.

Dubbing undoubtedly irritates numerous filmgoers. Although it is likely that dubbing is unpopular, especially in English speaking countries, because of its link to the totalitarian regimes of the 1930s, as well as to poorly dubbed horror and Kung-Fu movies, South American telenovelas and porn – none of which are the stuff of cultural capital, at the end of the day the problem with dubbing seems most likely to lie with the issue of voice.

I will briefly explore the notion of voice in what can be arguably considered the three major turning points in screen translation, namely the birth and worldwide circulation of Hollywood movies in the 1920s and 30s, the heyday of US television series in the 1980s and the present-day upsurge of digital platforms such as Netflix and Amazon Prime. I shall then focus on the role of AI that can produce computer-generated voices that are both a cheaper and faster alternative to human voice actors, and should no longer be a source of irritation. All irritation remains purely ethical primarily in terms of hypothetical job losses.

Above all AI may well solve a problem close to my heart. Translating humour is notoriously disastrous, and especially absent in the media (film, theatre and TV) translated from languages other than English. Contamination from what is happening on social media platforms can prove to be a big plus is promoting and including comedy in languages other than English, especially for English speaking audiences..

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Delia Chiaro is Professor of English Language and Translation at the University of Bologna's Department of Interpreting and Translation. Delia was part of the first group of scholars in Europe, led by the late Rosa Maria Bollettieri Bosinelli in the late 1990s, to begin carrying out research within the field of audio-visual translation. Since then, she has run three EU funded summer schools on the subject involving experts and students from seven European institutions – Belgium, France, Germany, Spain, Portugal, Scotland and England as well as directing a successful Master's program on Screen Translation. She has organised dozens of conferences, is author of numerous books, articles and book chapters and has been invited speaker at conferences and universities all over the world. In 2014, she presented her work on dubbing as a Keynote speaker at the European Commission in both Brussels and Luxembourg as part of "Library Days" events aimed to celebrate the semester of Italian Presidency of the EU. She has been interviewed by the BBC, RISS (Radio Svizzera), Radio Sydney and *The Economist*. Her forthcoming book, entitled *Comedy in Political Language: How Politicians Use Humour*, will be published by Cambridge University Press in 2024.

Platform work and digital Taylorism in audiovisual translation

Joss Moorkens, Dublin City University

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Following the symposium theme, examining the impacts of human and computer interaction in translation practices, this talk looks at the increasing prevalence of digital platform work in audiovisual translation and related implications. If we rewind to the early 20th century, industrialisation brought work practices intended to maximise productivity, such as Fordism and the ‘scientific management’ proposed by Frederick Taylor (1911). If we fast-forward to the present century, Parenti (2001), Carr (2010) and others identified the imposition of these work practices in the digital workplace. They introduced the term Digital Taylorism to describe digital work that is split into small chunks in order to maximise efficiency and to eliminate subjective judgement, with outputs quantified and workers continually audited.

Fast-forward to the current decade, when I discussed how Digital Taylorism has become common in the translation industry, particularly regarding audiovisual translation (Moorkens 2020), in response to a demand for high-velocity translation. Georgakopolou (2019), for example, associated projections of the rapid doubling of subscriber revenue for SVOD with increasing requests for near-live turnaround times, collaborative workflows, and crowdsourcing in localisation processes. The pandemic affected these projections, but sped up a move to fully online work that was already well underway. Recent publications by Firat (2021) and Herbert et al. (2023) shows how digital platform work is affecting workers and facilitating algorithmic management.

This talk discusses these developments and highlights the risk to sustainability of work practices that do not foreground satisfying and motivating work. It introduces the concept of algorithmic norms, whereby workers find that the need to produce translations tailored to their audience competes with an opaque compendium of automated measures to evaluate work and guide decisions on further employment. The talk closes with a look at various attempts to push back against unsustainable practices such as the AVTE Machine Translation Manifesto and ongoing survey work to measure translators’ quality of working life and ability to earn a living salary.

Keywords: automation, digital platforms, machine translation, sustainable work systems, translation technology.

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Joss Moorkens is an Associate Professor at the School of Applied Language and Intercultural Studies in Dublin City University (DCU), Challenge Leader at the ADAPT Centre, and member of DCU's Institute of Ethics and Centre for Translation and Textual Studies. He has written on the topics of translation technology, machine translation, translation quality evaluation, translator precarity, and translation ethics. He is General Coeditor of the journal *Translation Spaces* with Prof. Dorothy Kenny and coeditor of a number of books and journal special issues. He is also a coauthor of the textbook *Translation Tools and Technologies* (Routledge 2023) and a forthcoming book on *Machine Translation and Automation* (Routledge 2024).

A Comparative Study on the Translation Shifts in Cinematic Adaptation of Shakespeare's 'Tragedy of Macbeth' into Kurosawa's 'Throne of Blood'

Zahra Arsalani, University of Catania

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Adaptation, categorized as intersemiotic translation (Jakobson, 1959) of literary works into films, can be studied with regard to cinematography. This research is aimed at showing how directors can transform plays into films using translation shifts as classified by Van Leuven-Zwart under Modulation, Mutation and Modification. Through the analysis and comparison of Shakespeare's 'Tragedy of Macbeth' and its Japanese cinematic adaptation 'Throne of Blood' (1957) by Akira Kurosawa it will be shown how the consistency in the shifts made by the director using cinematic tools and techniques has served the film's success.

Keywords: Adaptation, cinematic techniques, translation shifts

Being a second-year PhD candidate in Interpretation Sciences at humanities department, University of Catania, Italy, I am currently carrying out my research project at KU Leuven as an international scholar under the supervision of Prof. Paul Sambre and Prof. Inge Lanslots in Antwerp Arts campus, and Prof. Francesca Vigo in Italy. My interdisciplinary doctoral dissertation is A Qualitative Study into Translation Shifts Applied in Adaptation of Literary Works: 'The Tragedy of Macbeth', 'The Glass Menagerie', and 'The Pianist, encompassing research areas including Adaptation, Film Studies and Multimodality.

I hold a Bachelor degree in English Translator Training, a Master degree in Translation Studies, and a TESOL Canada certificate (to teach English), and this has provided me with variable job opportunities for 13 years, including teaching English, legal translation, simultaneous interpreting, and foreign trade. Regarding research background, I have published 3 papers in conferences on such areas as Translation, Interpreting and Linguistics.

**(Re)dubbing multilingualism in Ford Coppola's *The Godfather* (1972):
lingua-cultural and technical implications**

Giuseppe De Bonis, Ca' Foscari University of Venice
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The talk will provide a comparative analysis of the original dubbing and the more recent redubbing into Italian of Francis Ford Coppola's *The Godfather* (1972). The film features a high degree of both multilingualism *stricto sensu* and language variation - with Italian-American English, standard English, regional Italian, and Sicilian and other Southern dialects being portrayed on screen. After discussing the main strategies adopted in the original dubbed version of the film to manage such a multifaceted linguistic scenario, the presentation will move on to examining the way(s) in which such multilingual reality has been rendered in the Italian redubbing of the film realised in more recent times. Recorded back in 2007 after the film's first restoration, the second dubbing was also used when the 4K-version of the film was shown in Italian movie theatres for its fiftieth anniversary in 2022 (from 28 February to 2 March). The redubbing presents some slightly different solutions when it comes to coping with multilingualism. Together with lingua-cultural implications, some more technical constraints seem to come into play: the problem does not lie in translation or adaptation per se, but rather in the wider technological development that affected the film's restoration and marked its "new life" in Italy. In this regard, translation and dubbing are no exception: they are both a mirror of the times as they can be significantly driven by technological change.

Keywords: (re)dubbing, multilingualism, lingua-cultural identity, technical constraints, mirror of the times

Giuseppe De Bonis, PhD, is Researcher in English Language and Translation at Ca' Foscari University of Venice (Italy). After graduating in Communication Studies from the University of Bologna (Italy), he obtained an MA in Screen Translation (University of Bologna at Forlì), during which he carried out his internship with AIDAC - Associazione Italiana Dialoghisti e Adattatori Cinetelevisivi [Italian Association of Dubbing Dialogue Writers and Adapters] in Rome. He also earned a PhD in Translation, Interpreting and Intercultural Studies from the University of Bologna at Forlì, where he conducted his research on the audiovisual translation of multilingual films under the supervision of Delia Chiaro.

Beyond and between dubbing and voice-over: reflections on simil sync

Valentina Di Francesco, University of Ferrara

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In Italy simil sync is used to dub non-fiction television programmes, such as reality TV shows, docusoaps, etc. As with standard dubbing, simil sync seeks to reproduce the same length of utterances in the target language as that of the original utterances, but differently from standard dubbing, it does not follow original lip movements, therefore there is no lip sync between the speaker audiences see and the (translated) voice they hear. Furthermore, the original untranslated audio can be heard in the background. Since lip sync is not required, one might think that simil sync may be a “translation which can be simply read by the Italian voice actor” and that the task/job of Italian dialogue writers is less difficult than in the case of a standard dub, but this is not the case as emerged from my interview with dialogue writer Cristina Rizzo who translated dialogues for “Hell’s Kitchen” and “Masterchef USA”. Through a series of examples taken from these programmes, I will show how challenging the adjustment of the length of Italian utterances with the original actually is, especially if the original utterances are pronounced very quickly. My talk will also explore the relationship between audiovisual texts and audiences by presenting the attitudes of a small group of Italian viewers towards this translational modality. Focusing on isochrony, i.e., maintaining the same length of the original utterances in the Italian adaptation I will present how audiences perceive the potential mismatch between what they see and what they hear. The results of a series of focus groups show that viewers can be quite critical of this translational mode.

Keywords: simil sync, Italian AVT technique, audience attitudes.

Valentina Di Francesco has recently obtained a PhD in Translating, Interpreting and Interculturality at the Department of Interpreting and Translation in Forlì (University of Bologna). Titled “Audience Attitudes towards the Simil Sync Technique: a Pilot Study”, her thesis concerns the study of simil sync from the audience perspective. The collection of essays *Audiovisual Translation as Trans-Creation* edited by Sileo (2021) contains her contribution on the simil sync modality. She is currently working as a post-doc fellow at the Department of Human Studies in Ferrara with a Prin Project about the touristic communication titled “DIETALY, Destination Italy in English Translation and Language over the Years”.

SDH in the Arabic contexts

Ghanimeh El-Taweel, Hamad Bin Khalifa University
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Subtitling is the preferred mediation mode in Arab Countries (Gamal, 2007, p. 79). However, subtitling for deaf and hard of hearing audiences (SDH) is remains rarely offered in the region. Limited efforts are found in film festivals, few series and films on streaming services, such as Netflix. Despite the growing interest in research on SDH worldwide, very little research is dedicated to SDH in the Arabic context (Al-Adwan, 2019, p.63). There is a gap in the information on the topic. This may indicate how deafness is disregarded in the region but may even derive from the wider perception that society has about persons with disability and even that they are undeserving of accommodations and mediation services.

This study addresses this research gap and maps the current subtitling practices in Arab countries, and more specifically SDH. By mapping current practices in the provision of subtitling for Arab outlets/audiences, we identify existing service providers, determine existing outlets, outline processes, identify guidelines and norms, and determine training opportunities for subtitling professionals. Interviews with stakeholders involved in the provision and production of subtitles shed light on the reasons for the existing offers. These insights are synthesized with data collected from a comprehensive survey encompassing roughly 200 outlets engaged in subtitling both for foreign and local content. Given that SDH is still not widely offered in the Arab context, the study will cover interlingual and intralingual subtitling, as well as SDH/captioning given that the existing offers may fall under any of the given categories.

References

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Ghanimeh El-Taweel is an Affiliate Instructor at the College of Humanities and Social Sciences in Hamad bin Khalifa University. She received her MA in Audiovisual Translation from said college. Currently, Ghanimeh El-Taweel is a PhD candidate at University of Antwerp. Her research focus is Subtitling for Deaf and Hard of Hearing audiences in the Arabic context. She is an accessibility and disability activist and advocate in Qatar.

Cross-medium Sensitivity and Translator Training: practising intersemiotic translation in the university classroom

Maria Elisa Fina, Ca' Foscari University of Venice
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Transmediation (or intersemiotic translation), i.e., the process of transferring and transforming communicative acts from one medium into another, has recently exploded as an area of study (see Bielsa 2022, the most recent handbook).

This paper presents an approach adopted in an MA-level course in *Media Translation* for students to acquire sensitivity to change in the medium of communication and to different modal affordances ('*cross-medium sensitivity*') and the ability to carry out intersemiotic translation in the domain of cultural heritage promotion. This approach draws on McLuhan's view (1967) that the medium of communication is not only a container of communication but also an extension of our senses, as well as Littau's discussion of translation as material communication based on the "materialities of communication" (2016). In the specific area of cultural heritage promotion, we share Neves' view that the heritage experience cannot be limited to the medium itself (2015: 68): instead, contents should be re-shaped according to the medium used.

The approach involved twenty MA students and included the following steps:

1. first steps in guided multimodal analysis (no theory involved);
2. acquisition of relevant theory: multimodality, stylistic categories of discourse, cultural heritage-related audiovisual genres;
3. cross-medium sensitivity acquisition: comparison of excerpts in which different semiotic modes are involved, with emphasis on the different semiotic resources (and their affordances) exploited for meaning-making;
4. practising intersemiotic translation: translation of an Italian ST written to be read into an audio guide script in English (i.e., a text written to be spoken).

In the TT produced by the students the ST contents were reformulated to fit oral delivery by adopting verbal and extra-verbal strategies. Although a collection of the students' feedback regarding cross-medium sensitivity has not been carried out (yet), the approach is discussed as a possible method for teaching multimodal rewriting in translation, and cross-medium sensitivity as part of the "translator *plus*" (Katan and Spinzi 2021).

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Interlingual Respeaking – Exploring the Potential of a New Interpreting Method in the Context of Accessibility and Automatization

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Respeaking is the process of providing access to audio content in written form (usually presented to the audience in real time) through the work of an interpreter known as a respeaker, who simultaneously repeats or reformulates the source text. The speech of the respeaker is then converted into written text form using technology (based on Luyckx, 2010; Romero-Fresco, 2011; Pöchhacker, 2019). Respeaking is therefore a specific model of interpreting (but also audiovisual translation at the same time) that can be performed within one language or interlingually. According to some researchers, the emergence of interlingual respeaking could be as significant as the development of simultaneous interpreting as it allows not only interlingual, but also intermodal (speech-to-text) communication. As automatization tools and accessibility solutions continue to gain momentum, it is crucial to examine the potential of interlingual respeaking, especially given the lack of reception studies.

This paper presents the results of a mixed-methods study on interlingual respeaking conducted in Poland from 2021 to 2023. The study aimed to determine whether interlingual respeaking has the potential to replace interpreting in certain contexts and to provide greater accessibility in interlingual communication. It also compared the quality and reception of interpreting and interlingual respeaking and evaluated their future in the face of ongoing language services automatization. The research consisted of two main parts – descriptive and comparative – utilizing both quantitative (e.g., NTR analysis, surveys) and qualitative methods (e.g., interviews, expert review, observations).

The study results demonstrate that audiences are ready for new forms of interpreting. However, the technology used is the most challenging issue for interpreters and respeakers. Alternative solutions, such as combining respeaking with machine translation (cf. Korybski et al., 2022), may be more effective and better respond to the needs of the evolving interpreting and AVT markets where automatization is becoming the norm.

Key words: interlingual respeaking, accessibility, automatization, interpreting

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Michał Górnik is a PhD candidate at the University of Warsaw. He graduated in applied linguistics in 2019, with a specialization in interpreting (Polish, English and French). Michał is a researcher, academic teacher, translator, and interpreter, as well as a subtitler, respeaker, and tutor of English, French, and Polish. His research interests focus on audiovisual translation, interlingual respeaking and accessibility. In 2020, he was involved in the creation of the first online course on interlingual respeaking – ILSA (Interlingual Live Subtitling for Access). In 2021, he worked in the international MATRIC project (Machine Translation and Respeaking in Interlingual Communication).

The Evolution of Arabic AVT

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This paper provides an account of the evolution of Arabic audiovisual translation in the Arab world and beyond. It outlines the various stages of the history of Arabic AVT from the silent movies era up to present. Also discussed are the linguistic and sociopolitical aspects of the adoption of the different modes of subtitling, dubbing and voice-over, related to particular genres.

Silent films and early speaking movies do not appear to have been translated since AVT was not established in that era. Only the elite audiences used to attend foreign films, while the general public preferred to attend Arabic films (Landau, 1958). With the wide spread presence of cinema theaters and the increasing import of foreign films, AVT started to be an integral feature of movies. The introduction of TV in Arab households in the 1950s brought with it an indispensable feature of AVT for foreign programs and films.

Foreign films that are shown in cinemas and on TV are mostly American, British, French and Italian. Movies in Dutch, German, and Spanish are subtitled for screening at film festivals and cultural weeks. Indian movies have had a long history of being popular in Arab cinemas. Some Russian films and those from 'eastern bloc' countries were particularly broadcast by national TV channels of countries with a socialist outlook and which had close relations with the former Soviet Union.

A very recent development in AVT is the dubbing rather than subtitling of feature films and soap operas. This is a significant turn as subtitling has been historically the main mode of Arabic AVT.

Furthermore, subtitling into Arabic has also been carried out by non-professional volunteer translators though this activity is limited to video clips as email attachments as well as films on the internet (see also Izwaini, 2012).

Finally, international screen production companies such as Netflix and the media such as BBC, CNBC, CNN, DW, France24, National Geographic and Russia today, broadcast Arabic programs where AVT is extensively used into Arabic in particular.

Keywords: AVT modes, History, Arabic

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***Audio Description for the visually impaired in Arabic:
past, present, and future***

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Arabic is the 6th most spoken language in the world (Statista, 2023), and it is the official language of 22 countries, some of which have a strong film and TV industry such as Egypt and Saudi Arabia. However, Audio Description (AD) in Arabic is still in its infancy in terms of service provision and as an academic discipline, and there is little standardisation and guidelines available to date in Arabic when compared to German, English, Spanish and Portuguese (Darwish, Haider and Saed, 2022; Said, 2020).

This exploratory study attempts to shed light into the past and current AD practices in Arabic, the available guidelines and the audience's perceptions and preferences. To that end, this study presents the results of a small-scale reception study of Arabic AD with blind and visually impaired audiences in Qatar. To the best of the authors' knowledge, it is the first qualitative reception study with non-sighted audiences in the region and in Arabic language. For the study, the participants evaluate clips from the three Netflix Arab shows currently available on Netflix, namely *Al Rawabi School for Girls*, *Finding Ola* and *Dubai Bling*. The study analyses viewers' perception of the AD and also raises the question of whether the applied guidelines are contextually, culturally, and linguistically appropriate or if context-specific guidelines should be developed for the Arabic markets. The findings of the study provide the groundwork for a discussion of the future of AD in the Arab world.

Keywords: Arabic, Audio Description, Netflix, visually impaired audiences.

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management in organizations supporting refugees, and the application of accessibility principles to make the asylum-systems and services more accessible.

Noor El-Taweel is an audio describer and subtitler. She received her MA in Audiovisual Translation from Hamad bin Khalifa University in Qatar. Her ongoing research focuses on accessible and inclusive tourism and experiences. As an accessibility practitioner and researcher, Noor's work has been featured in notable events such as: Ajyal, Dereesha, and Doha Film Institute.

Multilingualism across novels and their screen adaptations: a case study of

The boy who harnessed the wind

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Multilingualism has evolved over time to become a distinctive characteristic of today's globalised society, especially in the context of cross-border and cross-national interactions and communications. With more film productions embracing a more realistic attitude towards foreign languages (Ortega, 2015), multilingualism has become a topic of interest not only in literature, but increasingly also in the field of translation studies, specifically audiovisual translation (AVT). Research on multilingualism in AVT has been varied, ranging from defining multilingual films as an independent cinematic genre (Chiaro & Bonis, 2020), to classifying multilingual films (Wahl, 2005, 2008) or exploring the function/role of multilingualism in films. The common feature of these studies is that they examine multilingualism in motion pictures only. However, it can be interesting to explore multilingualism in AVT from another perspective, specifically in screen adaptations, which implies including adapted novels in the analysis. This paper sets to explore multilingualism in screen adaptations, exemplified by *The Boy Who Harnessed The Wind* (Kankwamba & Mealer, 2009) and its 2019 Netflix screen adaptation with the same title. Adopting a comparative approach, the paper explores the role and function of multilingualism in the novel and its screen adaptation, paying particular attention to similarities and differences. From a translation perspective, it explores the different ways and solutions adopted for handling multilingualism in the French and German translations of the novel and film (with focus on dubbing). Beyond the results obtained from the comparative analysis, it is expected that this paper also contributes to setting multilingual screen adaptations as a new perspective in the research on multilingualism in AVT.

Keywords: *Multilingualism, audiovisual translation, screen adaptation*

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Power Dynamics in (Re-)subtitling Sexuality: The Case of Friends on Chinese Streaming Platform Bilibili

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Although existing literature reveals that China's institutionalized censorship frequently targets eroticism and queer presence, elements both encompassed under the umbrella term 'sexuality', no scholarship to date has ever explored how they are treated differently in media translation. Taking the American sitcom *Friends* re-subtitled on Chinese streaming platform Bilibili in 2022—which sparked widespread online backlash over its censorship of sexuality—as a case study, this research conducts a corpus-based comparative analysis against its previous legally subtitled version released in 2012 on another platform Sohu. The aim is to empirically investigate the translation shifts in handling non-heterosexual elements and explicit (heteronormative) portrayals of sex in the Bilibili version. Findings suggest that the interlingual subtitle comes under more censorious scrutiny than the intralingual one, even though they co-occur. In the intralingual subtitle, statistical results reveal a systematic expurgation of queer presence while (hetero-)sexually explicit language remains largely intact. In the interlingual mode, based on Marc Démont's framework (2018), it is found that the translation approach to queer elements is predominantly misrecognizing, employing techniques like adaptation and non-translation that ignore queerness altogether, which contrasts the subtler modifications to heterosexual explicitness that lean towards a minorizing approach featuring frequent use of euphemism and demonstratives to achieve surface-level denotative equivalences with connotative shifts. Consequently, this paper posits that despite both themes being focal points of the state-imposed censorship, the authority displays greater leniency towards heterosexual explicitness than queer representation. By situating this re-subtitling phenomenon within China's wider socio-political landscape and viewing it from a historical lens, this study reveals the ever-tightening ideological control over the media accountable for the (re-)subtitling shifts. This paper argues that the shifts in dominant discourse have informed the (re-)subtitling practice and in turn impacts public (counter-)discourse around gender and sexuality, thus leaving translation a site for power struggles.

Keywords: censorship; queer; re-subtitling; intralingual subtitle; interlingual subtitle

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The AVT Pro Certification

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The AVT Pro Certification is a project aimed at developing a professional qualification recognised by professional associations and endorsed by media localisation stakeholders. Conceived as a badge of quality and competence, this project is intended to meet the demands brought about by the fast-paced changes taking place in the media localization industry (Massidda 2023). Lately, AI powered technologies have been increasingly integrated in audiovisual translation (AVT) workflows (Bolaños-García-Escribano, Díaz-Cintas, and Massidda 2021), altering traditional mod operandi in the entertainment and translation industry. Furthermore, streaming platforms have increased the production of content in the last few years (Díaz-Cintas, J. and Massidda, S. 2019) compelling Language Service providers (LSPs) to expand their pools of subtitlers in a variety of language combinations and specialties (dubbing, subtitling, voiceover), making the role of audiovisual translators crucial for the future sustainability of the industry. This research project aims at providing official recognition to the work of professionals working in the AVT sector, in the same way as other existing certifications (e.g., ITI's QSA and CIOL's DipTrans) recognise and validate the status of translators specialised in other areas. Interestingly, none of them addresses audiovisual translators' competences, which involve not only a linguistic and cultural knowledge of the working languages, but also an array of highly specialised technical skills that vary according to the mode of transfer in question, e.g., dubbing, subtitling, voiceover. The AVT Pro Certification's main goal is to set and maintain high professional standards in the AVT sector by recognising professionals who possess the linguistic knowledge and technical skills necessary to provide quality language services for the audiovisual industry.

Keywords: Audiovisual Translation, Certification, Language Service Providers, Media Localization, Subtitling, Svod

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Jorge Díaz-Cintas is Professor of Translation Studies and founder director of the Centre for Translation Studies (CenTraS) at University College London. Author of numerous articles, special issues and books on audiovisual translation, he also serves as Chief Editor of the book series *New Trends in Translation Studies*. He is the recipient of the Jan Ivarsson Award (2014) and the Xènia Martínez Award (2015) for invaluable services to the field of audiovisual translation.

***Audio description of motion events in audiovisual products aimed at children
and young adults***

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Audio description is a mode of audiovisual translation which renders visual information, including action, accessible to the visually impaired. However, because languages differ in their typical means for describing motion events (i.e. Thinking-for-speaking, Slobin 1987, 1996), the audio described experience available to speakers of different languages may likewise differ, a phenomenon we have dubbed “Thinking-for-audio describing” (cf. Molés-Cases 2022). To illustrate: a single scene described in English as “Dwalin strides in,” thus encoding the manner of motion, is described in Spanish as “Dwalin entra” ‘Dwalin enters’, leaving the manner unspecified (*The Hobbit: An Unexpected Journey, El Hobbit: un viaje inesperado*, Peter Jackson 2012). In this way, the mental image activated in English listeners’ minds may be more vivid and colorful than that activated in Spanish listeners’ minds. Because action constitutes a large part of audiovisual productions, these differences may substantially alter the experience of audio described movies across languages. For this reason, the study of motion events in audio descriptions is an interesting and important research area to explore.

The aim of this contribution is to present the first results of an ongoing research project on the “Thinking-for-audio describing” phenomenon. More specifically, this study examines the information included about motion events in the German and Spanish audio-described versions of a corpus of films aimed at children and young adults. Like English, German typically encodes information about manner, thus providing a good contrast to Spanish (cf. Molés-Cases, 2016). The current study thus examines the impacts of the describer’s mother tongue on the lexicalization of motion events in the product of audio description in order to identify concrete ways in which language may impact the constructed experience of film for the visually impaired.

Keywords: Audio description for the visually impaired, audiovisual products for children and young adults, motion events, Thinking-for-speaking.

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“Your *papá* loved you so much”. American multilingual animation and audiovisual translation: minority cultures, L3s and ethnolinguistically diverse identities on display

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In the last decades, ethnolinguistic Otherness has assumed an increasingly prominent position in many audiovisual products focusing on non-dominant cultures and languages otherwise quite voiceless in mainstream audiovisual media. Animated films, in particular, have given minor linguacultures an unprecedented voice since the early 1990s, when some of the most important animation production companies began to produce culturally conscious films offering deep sociolinguistic insights into populations and cultures that had rarely been assigned leading roles in animated stories before (e.g. Asian, African, Mexican, Colombian, Hawaiian, Inuit, Chinese, Japanese, Scandinavian, Scottish, French among the others), and whose linguacultural richness is effectively displayed on the screen by the presence of the ethnic characters’ native languages, acting as vital symbols of their ethnically diverse identity.

This ties issues of on-screen multilingualism to the field of audiovisual translation and raises new challenges as far as the screen representation/translation of linguacultural specificities is concerned. All the more so when these are referred to by means of third languages/L3s (cf. Corrius, Zabalbeascoa 2011, 2019), i.e. languages different from both the language of the original film and the language of the film’s dubbed version, that, especially in multilingual animated films revolving around minorities, are included both in the verbal-acoustic code and in the verbal-visual code (cf. Delabastita 1989; Chaume 2004; Gambier 2004).

Starting from these observations, this study looks contrastively and diachronically at how minority languages/L3s used in instances of code-switching (cf. Myers-Scotton 1993) between L1/L2 and L3, in songs’ lyrics and in written visual elements have been dealt with in the original version and in the Italian dubbed version of thirty American animated feature films, released between 1991 and 2022, showcasing a wide spectrum of ethnolinguistic diversity.

Our empirical analysis mainly aims at: illustrating the key functions fulfilled by the use of the L3s in the representation of the characters’ linguaculturally diverse identity; investigating to what extent such ethnolinguistic Otherness is either retained for the Italian audience or manipulated in dubbing, also outlining whether different transfer modes are adopted for the two semiotic codes at stake; observing, from a diachronic perspective, whether the choice of specific translation, or nontranslation, strategies for the L3s in the Italian dubbed versions varies according to the films’ release date, thus verifying how the audiovisual translation approach in conveying multilingualism on the screen has possibly changed over the last thirty years. Overall, this will lead us to point out whether screen translation acts, over time, either as gateway or as gatekeeping in terms of intercultural/interlingual transmission when

autochthonous linguacultures are represented in a cinematographic genre rich with linguistic, semiotic, pragmatic and educational specificities as that of animated films.

Keywords: audiovisual translation, multilingualism, animated film, minority cultures, L3s

Silvia Monti is Associate Professor of English language at the University of Pavia. Her research interests relate especially to: the presence and functions of code-switching and L3s as crucial markers of ethnolinguistic identity in American and British multilingual/multicultural audiovisual products belonging to different film genres, and their translation strategies in the films' Italian dubbed versions; the audiovisual translation of regional and social dialects, slang and Cockney Rhyming Slang in the Italian dubbed version of British and American films; the varieties of English and their use in contemporary spoken language. Further research interests concern the use of digital resources (e.g. audiovisual products, multimedia, social networks) as efficient tools for English language teaching and learning.

Recruiting Participants for Audiovisual Research: Reaching the Deaf and Hard-of-hearing Audiences

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Due to various circumstances, finding subjects/participants for a study might be a challenging undertaking for researchers in many scientific fields, especially when dealing with hard-to-reach audiences. When research design requires inclusion of human participants for interviews, quantitative survey studies or experiments, it is important to decide what recruitment methods are best for specific research to ensure that the results of the research remain valid. Researchers deal with various issues such as deciding on how to invite the participants, how to communicate with them, how to explain (in layman terminology) the design of the research, how to motivate them, how to ensure their anonymity and data safety, what ethical issues may arise, should there be any remuneration for their participation, what financial costs might be and much more. The audiovisual field of translation research often involves the Deaf and hard-of-hearing audiences that might be difficult for researchers to access. Various complications of recruiting participants might even lead to the underrepresentation of the Deaf and hard-of-hearing persons in research. Therefore, the aim of this paper is to provide a discussion on the challenges of recruiting participants in audiovisual research, especially the Deaf and hard-of-hearing. The paper provides recruitment methods and strategies to overcome the challenges of recruiting the mentioned audiences. In addition, attention is drawn to some ethical issues of research and important steps that researchers should make from the very beginning of research trying to anticipate potential harms or risks to participants and establishing the necessary protocols to address them.

Keywords: participants, recruitment, audiovisual translation, Deaf and hard-of-hearing

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***Romeo and Juliet* in the Light of Hungarian Audiovisual Translation Practices before and after 1989**

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Although the screen adaptations of William Shakespeare's *Romeo and Juliet* have been widely discussed (Cartmell 2000; Venuti 2007, Leitch 2008), the study of audiovisual practices while dubbing these films into foreign languages is a less explored field.

In Hungary, the play has a unique position as the most popular Shakespearean tragedy on stage (Szabó 2019), and this iconic status has also been confirmed by its dominant presence in school curricula. However, unlike Italian conventions that require new and different translations for dubbing purposes (Minutella 2013), the film adaptations dubbed into Hungarian rely only on the 1930 and 1955 literary translations regardless of the specific demands of audiovisual narratives that very often strongly differ both in text and visual content. This adherence to the canonical translations instead of retranslating the script while dubbing Shakespeare adaptations into Hungarian derives from social and cultural expectations and determines the translation strategies that dubbing script writers have followed for over 80 years regardless of the social and cultural changes that resulted in the complete transformation of the dubbing industry after 1989. This paper contrasts the Hungarian dubbed versions of the 1968 and 2013 film adaptations by Franco Zeffirelli and Carlo Carlei, respectively, in order to show the extent to which audiovisual translation practices before and after 1989 have determined the Hungarian wording of these adaptations.

Keywords: Shakespeare adaptations, Hungarian translations, lip sync dubbing

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Discourse particles and subtitling: an experimental approach with eyetracking

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Discourse particles make up a formally heterogeneous group of words but with a common function in discourse, that of guiding the reader in inferential process by means of their procedural meaning (Martín Zorraquino & Portolés, 1999). They are linguistic units of different nature such as adverbs (es. *bien, bueno, en. 'well'*), adverbial locutions (es. *sin embargo, por tanto, en segundo lugar, en. 'however', 'therefore', 'second'*), interjections (*¿eh?*) or verb forms (es. *oye, fijese, mira, en. 'look'*), which is why they do not represent a grammatical class of words, but a functional one (Loureda & Acín, 2010). As it has been experimentally demonstrated, these units reduce the linguistic underdeterminacy within texts and, in many cases, limit cognitive efforts (Loureda et al., 2021). However, in the translation of subtitles, essentially multimodal texts, discourse particles are often treated as superficial elements that can be omitted in the case of spatiotemporal constraints (Calvo Rigual, 2015; Hurt & Widler, 1998). This contribution presents a case study with eyetracking that makes it necessary to reconsider the role of these procedural units in the subtitling of semi-planned texts in Spanish. The eyetracking technique takes eye fixation as a parameter for measuring reading time and thus allows conclusions to be drawn about cognitive efforts associated with text processing (Krüger & Steyn, 2013; Rayner, 1998). The quantitative study reports data from 20 native speakers of Italian (with a B1 level of Spanish) who viewed a Spanish political interview subtitled in the same language in two versions, with and without the presence of discourse particles. The results show that a) not all discourse particles have the same procedural weight and b) despite often being a focus of visual attention, these units do not slow down the reading process.

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Beyond Language Boundaries: Audio Description in Multilingual Films

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Films as multimodal works, combining image, sound, and text, make no specific obstacles for people with regular physical abilities, unless there is a language barrier. The inconveniences caused by multilingualism can be overcome by conventional AVT techniques (dubbing, voice-over, or subtitling). However, when we think about the film's target audience more broadly, we are inevitably confronted with the idea that for people with different physical abilities, the multimodality and multilingualism of the film may be very challenging. Lithuanian films with multilingual inserts are often subtitled, and this is an insurmountable barrier for blind and partially sighted viewers. The presentation will explore the audio description (AD) strategies that help to convey multilingual content to visually impaired audience.

The aim of this presentation is to reveal the most characteristic ways of rendering multilingual inserts in audio described Lithuanian directors' films. The theoretical part of the presentation introduces the phenomenon of multilingualism and multilingual film, discusses the functions of multilingualism in films and analyses the foreign countries' practice of making multilingual films accessible. The practical research has been carried out by grounding on the insights of foreign scholars and by applying a multimodal analysis approach combining the study of verbal and non-verbal elements of films. The research material consists of several films directed by Lithuanian filmmakers.

The research revealed that the multilingual content of audio described films is not yet clearly regulated in Lithuania and relies on foreign practice and the competences of our AD professionals.

Keywords: accessibility, audio description, cinema, multilingualism

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Dubbing multilingual films: what happens if the L2 and the L3 coincide?

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Whereas in the past it was rather common to see Hollywood films set in foreign countries, with characters meant to be foreigners (interpreted by American actors) who spoke a standard variety of English that conveyed no trace of their origins whatsoever, more recently it has been possible to witness a growing attention towards the representation of multiple linguistic codes in American as well as European audiovisual productions (both films and TV series). Drawing on the model of analysis proposed by Voellmer and Zabalbeascoa (2014) and Zabalbeascoa and Voellmer (2014), we define the predominant language used in an audiovisual product as L1. In case the film is bilingual, then we can talk about L1a and L1b. L2 refers to the main (or only) language used in translation, which is the language spoken in the country where the product is distributed. Finally, L3 is any language or type of linguistic variation that is significant and distinguishable from L1 in the source text, and/or from L2 in the target text. The strategies used in dubbing such AV products may vary. Still drawing on Zabalbeascoa and Voellmer (2014), we can identify three main strategies. Adaptation is the strategy used when the L3 retains its visibility in the target text, but it is not the same language as the L3 in the source text. Neutralization is the strategy used when the L1/L3 lose visibility by being omitted or rendered as L2. Transfer unchanged is the strategy used when the L1 or L3 keep visibility and is the same language in the source text and the target text. The translation for dubbing becomes particularly challenging when the L3 and the L2 coincide, as it is not always possible to preserve the meaning of the original dialogues. This presentation will consider a corpus of American AV products (both films and TV series) where the L1 is English and the L3 is Italian, and the strategies used in Italian dubbing (where the L2 is obviously Italian).

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translation, translation of non-standard varieties and manipulation and censorship in translation.

***Topical references and the dubbers' opinions:
relevant AVT practices in pre-streaming Italy***

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This presentation will show, through examples of Italian dubbing adaptations from various pre-streaming decades, how the voice of the translators/adapters of films and TV shows was often, in several examples of 'the past', clearly audible, finding expression in interesting moments of creative additions and metadubbing reflections.

This type of operation sheds light on a special kind of translational process, one which sees the translator(s) taking a firm authorial stance and exercising their supposed right to vent their sometimes questionable personal opinions, with what can be defined at best as ambiguous results. However, some techniques, such as the recourse to topical references - to an extent which is arguably exquisitely typical of some Italian 1970s dubbing - conveys to us the fascinating picture of a precise historical moment in time and reveals the way the adapters patiently loosened the bonds which tied an audiovisual text to a precise cultural environment and rooted it into very different soil. The sometimes alarming personal opinions that the adapters freely conveyed between the lines of their translations serve as a dubious but captivating testimony of the work of the translators in their full capacity of 'original' authors.

This presentation will introduce the hypothesis that these instances of creative translation may belong in fact - for better or for worse - to the past of film and TV dubbing in Italy and that the era of the streaming platforms may have ushered in a completely different *modus operandi*.

Irene Ranzato holds a PhD in Translation Studies from Imperial College London and is associate professor of English language and translation at Sapienza University of Rome (Italy). She is Honorary Research Associate at University College London. Her research interests focus on audiovisual and intersemiotic translation, on the dialectal and social varieties of English and on the intersections between language and ideologies in the analysis of fictional dialogue.

The translation and reception of Italian movies and TV series in China.

Current trends and future scenarios

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This paper explores the current challenges faced in the translation and reception of Italian audiovisual products in China, both at official and non-professional level.

While the spread of Italian movies and TV series is experiencing significant growth and success abroad (Holdaway and Scaglioni 2018), it is however encountering some obstacles in having the same result in China (PRC). The official import and distribution of foreign audiovisual products are indeed limited in number and contents by rigid government censorship restrictions (He 2017; Ho *et al.* 2020; Jin and Gambier 2018; Li 2017; Wang 2015; 2017; Zuccheri 2019) and comprise mainly anglophone titles. Against this background, it is not surprising that Italian ones, belonging to a minority language and culture, are in fact very less represented on the Chinese channels, their translation still remaining a complex and challenging task. While on the official platforms Italian products are struggling to gain some space, it is nevertheless thanks to the illegal though widespread phenomenon of fansubbing that their popularity among Chinese viewers is anything but rare, with their demand being steadily increasing. With its subversive strategies – although illegal and banned by the government – fansubbing is indeed the gate to those niche products otherwise not broadcasted or manipulated on the official platforms (Wang 2015; 2017; Wang and Zhang 2016), thus contributing to the accessibility of Italian contents in China.

Through the presentation of relevant case studies and by comparing the official audiovisual market with the non-professional practices, this contribution aims to shed light on the present state and future scenarios of the Chinese audiovisual translation of Italian contents and their broadcasting on the Chinese screens; it aims therefore to provide an overview and a preliminary reflection on their circulation and reception among Chinese viewers with an eye on the possible future scenarios offered by the most recent trends of the non-professional translation.

Keywords: fansubbing, audiovisual translation in China, reception, Italian audiovisual products, censorship

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Multimodal analysis as a way to operationalise objectivity in audio description.

A corpus-based study of Spanish series on Netflix

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Objectivity is a constant recommendation in audio description (AD) guidelines. Despite this suggested objectivity, some scholars have pointed to the advantages of a more subjective, creative, or narrative rendition. In this paper, we seek to determine to what extent subjectivity and objectivity coexist in Spanish filmic AD. In order to fulfil our aim, we operationalised objectivity by means of multimodal analysis based on Chaume's (2004) classification of meaning codes. To operationalise objectivity through multimodality, we employed a qualitative content analysis and examined whether visual and acoustic information was rendered objectively or subjectively in a corpus of four Spanish AD scripts from Netflix. Our results show, firstly, that objectivity and subjectivity interact in the mobility, iconographic and editing codes. Moreover, dissimilarities arise in the way these meaning codes are described in Spanish: movement is mainly described objectively, whereas iconography and editing are rendered either subjectively or objectively. In conclusion, we can state that neither is objectivity systematically applied in our AD scripts, nor is a purely narrative AD to be found, but rather a mixture of both coexists. Furthermore, this coexistence seems unequal, since different tendencies can be identified in the way that movement, editing, and iconography are described.

Alejandro Romero-Muñoz holds a BA in Translation and Interpreting, a MA in Audiovisual Translation, and a MA of Research in Translation and Interpreting (Universitat Jaume I), where he is now a predoctoral researcher. His main research interests include audiovisual translation (particularly audio description), multimodality, and objectivity. He is a member of the UJI research group TRAMA (Translation for the Media and Accessibility). Beyond his academic profile, he works as an audio describer.

Collaborative practices and TV dubbing in Italy, a diachronic approach

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Research on audiovisual translation (AVT) has undergone considerable growth in the last 20 years, thus emerging as a very productive area of study within the discipline of Translation Studies. Traditional (AVT) modes like dubbing and subtitling, as well as more innovative translation modes, have been investigated from a variety of angles and approached according to different theoretical frameworks (Pérez-González 2018). Although it is self-evident that audiovisual translated products are the result of complex workflows which require the collaboration of many specialized professionals, very rarely have these translation modes been regarded as collaborative practices. Only recently have the internet-based phenomena of fansubbing and fandubbing, together with an increased interest for the impact of technology on AVT, caused a rise in the study of cloud-based forms of collaborative translation practices (Bolaños-García-Escribano and Díaz-Cintas J. 2020). Yet, in the scholarly literature there seems to be a lack of attention for the diachronic evolution of teamwork and collaborative practices between translators and dialogue writers within professional dubbing. This paper sets out to fill this gap and provides evidence that collaborative practices, although controversial and potentially thorny from the point of view of copyright issues, have been an essential part of dubbing industry in Italy long before the advent of cloud-dubbing.

Drawing on the analysis of a collection of Italian translated scripts from two American TV series dubbed into Italian, and comparing them with the dubbed version of the same episodes, the present paper explores instances of collaborative practices which have been taking place between the translators and the official dialogue writers of both TV series. More specifically, the analysis is based on the long-standing animated sitcom *The Simpsons* (Fox 1989-), broadcast in Italy on linear TV, and on the short-lived dystopian science-fiction series *Westworld* (HBO 2016-2022), accessible to Italian viewers on SKY on demand platform. For this study, I have adopted a mixed methodology, using the toolkit of comparative textual analysis and of multimodal discourse analysis searching for elements related to potential translation problems such as humour instances, cultural issues, food and drinks. I will argue that, in both case studies, some of the most effective dubbing solutions are the result of a fruitful collaboration between the translator and the dialogue writer. I will also try to describe how collaborative practices in dubbing might have evolved over time also thanks to innovative work environments.

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Her research interests include audiovisual translation, non-professional translation and child language brokering, cross-cultural communication, the language of food and tourism communication. She was a member of the competitive funding DAC research project on the *Distribution, Adaptation and Circulation of Anglophone Television* at the Department of Arts of the University of Bologna and she is part of the Research group on Translation of European Languages at Ca' Foscari University of Venice.

She is also part of the PRIN funded project DIETALY coordinated by Prof. Agorni on the promotion of Italy as a tourist destination. She co-edited the volume *Non-Professional Translation and Interpreting: State of the Art and Future of an Emerging Field of Research* (2017), and co-edited a Special Issue of the International Journal *The Translator on Food and Culture in Translation* (2015). She has recently published the book *Food Television Discourse: A cross-cultural diachronic approach* (2022) and is currently writing a new book about the diachronic evolution of dubbing (in Italy).

Translation of Animation in Lithuania: Dynamics Across AVT Modes

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This study delves into the intricate interplay between translation and the socio-political context in Lithuania, shedding light on the multifaceted nature of audiovisual translation (AVT). Lithuania's historical development has been marked by periods of geopolitical transformation, impacting the dynamics of translation of foreign audiovisual content. The era of Soviet occupation, characterized by stringent regulations governing the dissemination of foreign audiovisual products on television and in cinemas, also closely controlled their translation. These regulations encompassed diverse genres, including animation, which was exclusively presented in Russian until Lithuanian TV personnel managed to negotiate for their translation into Lithuanian. The study explores the evolution of animation translation, tracing how the AVT practice in Lithuania was affected by the Soviet occupation and exploring its landscape after the re-establishment of independence in the 1990s. It explores the dynamic patterns of translating animation, thereby examining the spectrum of AVT modes employed in translation.

The results of the study disclosed clear patterns of AVT modes predominantly utilized for animated content in Lithuania. During the Soviet occupation animation was presented solely in the Russian language; subsequently, a progression occurred involving Lithuanian voice-over and finally dubbing. After the restoration of Lithuanian independence, because of geopolitical and economic reasons, film distribution and translation experienced a standstill. Only in 2004 did these activities experience a revival, leading to the subsequent adoption of professional Lithuanian dubbing for animated films and voice-over for animated TV series. Moreover, noteworthy advancements have emerged; a subset of foreign animated films have incorporated audio description, and one animated film has integrated translation into Lithuanian sign language. This serves to underscore the notion of a heightened focus on enhancing accessibility for foreign animated works in the future of Lithuanian AVT landscape.

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Are machine-translated subtitles the future of AVT? – Results of a user experience study

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Access to education is the key to success and educational videos on the internet are nowadays a competing source of information, but sometimes just not available in the viewer's language. Accessibility, translation, and education form a magic triangle, therefore translation for audiovisual content is needed more and more. Although being cheaper than other forms of AVT, subtitling imposes an additional budget, and here might be the advantage of machine translation. It offers the possibility to translate in less than no time and is almost as fluent as a human translator. Hu et al. (2020) also have shown that machine-translated subtitles in Massive Open Online Courses promote understanding of the content and make it thus more accessible. Still, despite the technology being available, the consumer must be convinced in the quality, and acceptance is still limited (see Tuominen et al., 2023). The presented study is based on the 3R concept (Gambier, 2009). I investigated the effects of raw machinetranslated (MT) subtitles compared to human-translated (HT) subtitles with a consumer sample of 40 participants with two educational presentations in Finnish and German, which were subtitled into Finnish, German, and English. For the consumer experience, surveys after each video, including questions on the video content, rating scales based on the User Experience Questionnaire (Laugwitz et al., 2008) and NASA Task Load Index (NASA, 2006) were used. Results showed that information retrieval in the conditions of MT and HT subtitles was almost equal, but users tend to enjoy the humantranslated subtitles more although the MT version showed surprising results, especially in the pair Finnish-English. But despite the success in this experiment, informants also reported that they have in general still a critical attitude towards MT subtitles since they are aware that they are useful for gisting but still can't reach human-like quality.

Keywords: audiovisual translation, machine translation, accessibility, user experience

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The topic of her dissertation is the reception of human-translated and
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“It was not interpreting: it was either bluff or art”

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The simultaneous interpreting of films has not received much scholarly attention, and that which does exist is mostly in the context of international film festivals.

In Soviet Estonia, Western films that were banned from public screenings in cinemas were simultaneously interpreted at universities' academic film clubs (1966–1996). The films were like a breath of fresh air in an information-deficient atmosphere. When examining interpretation in this context, I focus on the significance of interpreting for the academic audience and the user expectations as regards, the quality of interpretation. The clubs brought together academic staff, students and intellectually active people and showed the best contemporary movies from the Western world: Fellini, Antonioni, Bergman, Pasolini, etc. The films were delivered through personal contacts in the Western embassies in Moscow and were sent to Estonia by overnight train from Moscow and returned the next day.

At the screenings, films were interpreted simultaneously into Estonian mostly by language students. Neither scripts nor advance viewings of the films were available to them. For this research I identified 47 interpreters and interviewed 13 people who interpreted from Finnish, French, German, Hungarian, Italian, Japanese, Polish and Swedish.

One of the interviewees who regularly acquired films described his practice. Viewing the film ahead of time allowed him to understand the content. When the film club showed the film, he then used memorized information, interpreting from languages he did not master: French, Portuguese, Italian, German. He was convinced that his interpretation was much better than that of others, arguably language professionals, as he had had a pre-viewing.

This practice ensured accessibility to renowned works of cinematography as without interpretation the screening of those films in the original version might have not taken place. Today we may ask whether this practice was ethical. The outcome was shaped by the implicit expectations of the viewers.

Keywords: Simultaneous interpreting of films, academic film clubs, history of interpreting, resistance to Soviet propaganda

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Her research fields are the history of interpreting in Estonia, diplomatic interpreting and simultaneous interpreting of theatre performances and films.

**Rewinding the Tape of Audience Reception:
A Diachronic Comparison in the Italian Realm of AV Products**

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In the Italian realm of audiovisual translation (AVT), dubbing has been the primary form of adaptation ever since it was made obligatory by a royal decree dated 1933. However, other less common adaptation modalities have been offered to and received by the domestic audience with variable degrees of contentment; among them, SRNL (Sincronismo Ritmico Non Labiale), a half-synchronized adaptation process once generally referred to as “simil sync.” Officially acknowledged in the renown 2017 agreement, it emerged in the early 2000s to meet the demand for faster and more cost-effective adaptation of “factual” programs (Sileo 2020).

While many professionals in the AVT industry staunchly oppose SRNL, the opinions of the audience remain relatively unknown. A preliminary attempt to survey Italian audience viewing habits was conducted by Sileo in 2020, with the goal of assessing whether dubbing is indeed the *conditio sine qua non* for the appreciation of an AV product, or if economic factors play a more important role. Nonetheless, over the past few years, audience perception, reception and expectations have rapidly evolved, partly due to new distribution models and timeframes.

This study seeks to rewind the tape of audience reception through a new survey (<https://forms.gle/9btGfPSYNkcFFmMj9>) targeting Italian audiences, with the objective of determining their views on SRNL as opposed to dubbing. Participants will be shown videoclips from a cooking program simil-synched into Italian (*Hell's Kitchen*) and from a cooking movie (*Amore, cucina e curry*, 2014) dubbed into Italian, respectively. The findings of this study will contribute to a better understanding of SRNL's reception, consequently yielding insights that can be used to inform and improve future AVT practices.

Keywords: AVT, audience reception, dubbing, SRNL, TV products

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Angela Sileo earned her PhD in Humanities at Tor Vergata University of Rome, where she also completed her Specializing Master's programme in Literary and Film Translation in 2011. She currently serves as an adjunct lecturer at the same institution. She has been working as a translator since 2006. In 2018, she published her second monograph on Italian dubbese and, in 2021, she edited a collection of essays entitled "Audiovisual Translation as Trans-creation". In 2019, she co-founded the research group TrAdE (Translation and Adaptation from/into English) at Tor Vergata University of Rome. Her scholarly endeavors encompass a diverse range of topics within the field of translation and audiovisual studies.

***Dealing with vulgar and offensive language in audiovisual translation:
a linguistic and translation analysis between Spanish and Italian***

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In line with the main theme of this international conference –developed within the framework of audiovisual translation– my paper focuses on the subtitling process from Spanish into Italian and aims to address how a series of terms, expressions and simple and complex linguistic units characterised by a vulgar and offensive dimension, are used to label the homosexual community in a conservative and traditionalist Spain of the Franco era, namely in 1954. My paper is based on the Netflix miniseries *Alguien tiene que morir*, created by Manolo Caro in 2020.

From a methodological point of view, after transcribing both the original version and the subtitled one, I will identify all the vulgar and offensive expressions used in the context of homosexuality and analyse which translation strategies and procedures have been adopted during the translation process.

This analysis will allow me to reflect on how "vulgarity" is conceived both in Spanish and Italian, that is to say, two cognate languages.

Keywords: Subtitling, Cognate languages (Spanish-Italian), vulgar/offensive language, translation strategies and procedures, homosexual community

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Subtitle synchronisation and projection practices: a diachronic trajectory

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Audiovisual translation (AVT) has always been inseparably intertwined with technology. This research focuses on examining subtitle synchronisation and projection techniques of the past, aiming to offer insight into contemporary AVT practices and it is part of broader ongoing research for my PhD thesis on human and non-human interaction in film festival subtitling networks.

The first subtitle projections can be traced in the silent film era, when “the projectionist, using a sciopicon (a kind of slide projector), showed the subtitles on the screen below the intertitles” (Ivarsson 1998: 2). A quite similar technique with the titles on a film strip was broadly applied in Greek cinemas during the first period of the “talkies”, approximately between 1930 and 1950. The subtitle operator manually synchronised and projected subtitles on a separate subtitle screen using a device called titler, which was much like a film projector, but smaller in size.

The practice of manual subtitle synchronisation and projection is still applied nowadays by means of modern technology – i.e. appropriate hardware and software tools – in international film festivals not only in Greece, but other countries as well, for example Spain (Martínez-Tejerina 2014). This demanding technical task, which is conducted by film festival subtitlers during live screenings, reveals neglected aspects of the subtitler’s role(s), skills and profile.

Through the collection of archive materials and interviews with subtitlers and film industry professionals, the research traces previously unexplored connections between past and present subtitling practices, thus contributing to the historiography of AVT and the enrichment of international research data.

Keywords: subtitling, technology, history

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Stavroula Tsiara is a PhD candidate in the Aristotle University of Thessaloniki (AUTH). Her thesis pertains to human and non-human interaction in film festival subtitling. She has a BA in German Language and Literature, an MA in European Literature and Culture and a Translator’s Certificate of Goethe-Institut Thessaloniki. She has taught subtitling in the

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Deaf Empowerment through AD practices

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One of the three shifts envisaged by Greco (2018) entails a maker-centred approach, where (end) users become producers, but also *producers* (Bruns 2008) or *prosumers* (Di Giovanni, 2018).

As a result, recent accessibility practices have placed great emphasis on collaboration, participation, and involvement, particularly concerning Subtitles for the Deaf and the Hard of hearing (SDH/CC) and Audio Description (AD). Typically, these practices follow a linear structure, by which non-disabled professionals with language and translation expertise create SDH/CC for Deaf and Hard of Hearing people (DHH), and AD for Blind and Partially Sighted individuals (BPS). To ensure the effectiveness of these accessibility practices, they seek the input and validation from stakeholders.

This project aims to establish a cross-linear structure, where individuals from one group actively produce artifacts for the benefit of users from the other group, *i.e.*, BPS people producing SDH/CC, and DHH individuals creating AD.

Against the backdrop of recent research stating that Deaf individuals have “particular enhanced visual functions” (Alencar *et al*, 2019: 1105) and “enhanced reactivity to visual events” (Pavani & Bottari, 2012: 441), the hypothesis is that they are likely to excel at describing visual elements for AD.

In so doing, they empower themselves as professionals, leveraging their unique strengths, instead of relying on others to address their accessibility needs. Consequently, this approach acknowledges their capability and lived experiences shifting the narrative from recipients to proactive contributors, resulting in a more inclusive audiovisual accessibility landscape.

Adopting a cross-linear framework where Deaf individuals play an active role in generating accessibility content nurtures Deaf Empowerment, aligning with international statements, such as, the United Nations Convention on the Rights of Persons with Disabilities (2006), requesting for participation and inclusion of people with disabilities in the design of the services provided for them.

Keywords: Deaf, Deaf Empowerment, Audio Description, Cross-linear Framework.

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Gabriele Uzzo is completing his PhD at the University of Palermo, with a project on *Inclusive Subtitles at Film Festivals*. His areas of research are Audiovisual Accessibility, with a focus on Subtitling, SDH, CC, AD, and Film Festivals. He is a member of AIA, EST, and ESIST, where he works as an editorial assistant.

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He is also interested in Sign Languages, in particular Italian Sign Language (LIS), and in the intersection of Deaf Studies and Media Accessibility.

