Multimodal translation for "1111"

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Abstract

This paper intends to account for an experiment developed with master's students in Translation, which was based on the Portuguese short film produced by Cine-Clube Avanca – "1111" (2005). Within the annual course in Audiovisual Translation, students are expected to grapple with three different types of Audiovisual Translation modes: interlingual subtitling, intralingual subtitling and audio description for the blind and visually-impaired. Students must acquire an in-depth knowledge of the guidelines that apply to these modes, bearing in mind that interlingual subtitling is directed to the general audiences, offering translation from a foreign language into the mother tongue, whereas the other two modes cater for the needs of people with sensory impairment, be it in terms of hearing or of sight. Throughout this process, we realised that the ability to look at the same audiovisual product with different target audiences in mind is of the utmost importance for students and encourages their flexibility skills and a variety of strategies to manage different work contexts. Therefore, using "1111" as the basis for this experiment, students were asked to analyse this short film and extract the information that is of relevance for each group. Students must watch the film without sound and without image, thus allowing them to experience the film from different angles and to become aware of other people's needs that they are not usually expected to heed. These various exercises bring about multiple advantages, but also a number of challenges which we will also attempt to present.

Keywords: Audiovisual Translation Teaching, Interlingual subtitling, Subtitling for the deaf and hard-of-hearing, Audio description for the blind and visually-impaired, Multimodal translation.

Introduction

It was Roman Jakobson who, in 1959, spoke of three types of translation: intralingual translation or rewording, interlingual translation or translation proper and intersemiotic translation or transposition or transmutation. This proposal has been used as a milestone in the assertion of Audiovisual Translation (AVT) as an autonomous area of theory and practice, as well as in the justification of "new" AVT modes, such as intralingual subtitling and audiodescription. Therefore, the translation of audiovisual material can easily be fitted in with intersemiotic translation, because it involves "an interpretation of verbal signs by means of nonverbal sign systems" (Jakobson in Venuti, 2001: 118), that is from one system of signs to another, such as from verbal art into music, dance, cinema or painting or vice-versa. The intersemiotic nature of AVT also relates to multimodality, the notion according to which it uses "multiple semiotic resources [or modes or systems], such as language, sound and image" (Hirvonen & Tiittula, 2010: 1). These authors quote Ventola, Charles & Kaltenbacher (2004) to further elicit that multimodality is based on the interdependence of semiotic resources of a text, this being understood as a product that surpasses the mere physical concept. This is the reason for arguing that AVT is a type of multimodal translation.

As a type of intersemiotic translation, AVT has experienced considerable changes these last decades, what Díaz Cintas (in Díaz Cintas, 2008: 1) metaphorically condenses in the following statement "the Cinderella mantle that has surrounded this area of knowledge seems to have (partially) evaporated". Such development, one of the fastest in the area of Translation Studies, has been reflected on the area's many names not only because it includes a variety of texts, but also a number of different activities, e.g. localisation, language transfer, adaptation, editing, revision, documentation management, co-authoring, technical writing, versioning, language mediation, copywriting, what Gambier & Gottlieb (in Gambier & Gottlieb, 2001) call terminological diversity and Chaume (2003) and Orero (2004) terminological unsettledness. To illustrate this diversity in AVT, which Orero (in Orero, 2004) names as the "dynamic umbrella", the following are presented: constrained translation or *traduccíon subordinada* (Titford, 1982; Mayoral, 1984 & 1993; Mayoral, Kelly & Gallardo, 1988; Rabadán, 1991; Díaz Cintas, 1998; Lorenzo & Pereira, 2000 & 2001); film translation (Snell-Hornby, 1988); film and TV translation (Delabastita, 1989); screen translation (Mason, 1989); media translation (Eguíluz, 1994); film communication (Lecuona, 1994); *traducción fílmica* (Díaz Cintas, 1997); audiovisual translation (Luyken, 1991; Dries, 1995; Shuttleworth & Cowie, 1997; Baker, 1998); (multi)media translation (Gambier & Gottlieb, 2001); transadaptation (Gambier, 2003 & 2004); and audiovisual localisation (Prieto et al., 2007). In the words of Díaz Cintas (2004: 22), AVT consists of a polysystem, a "group of semiotic systems that co-exist dynamically within a particular cultural sphere".

One of these names must be highlighted, since it is an essential concept in AVT, what Gambier (in Gambier, 2003) identified as the process of transadaptation, which involves the fact that translating in the audiovisual context has nothing to do with word-for-word transfer, but comprehends a set of strategies that might include summarising, paraphrasing, taking the genre into consideration, the film-maker's style, the needs and expectations of viewers and the multimodality of audiovisual communication. This is connected with what Luyken et al. (1991) argued as being the distinctive differences of AVT towards the other types of translation. To begin, the message that is to be transferred from one language into another, or

others, is expressed by everything within the screen, namely the image, the acting, the sound and the language, which means that the linguistic transfer will only replace the oral message and thus cannot change any of those other meaningful components. Secondly, the audiovisual language transfer is unable to use resources like those from other translation forms, such as "explanatory footnotes, asterisks or asides" (Luyken et al., 1991: 154), but it should, at the same time, be complete in such a way as to be understood, despite deleting things from the original. Thirdly, the text transferred is shorter than the original, "a mere fraction of the original dialog" (Luyken et al., 1991: 154), forcing translators to drastically abridge the text. At last, audiovisual translators also have to integrate editorial skills concerning omissions or additions of information and condensation of the original. However, this rule has been bended not only due to the effects and creativity introduced in AVT by fans, such as fansubbing, fandubbing fanvoice, but also by recent innovating TV series, such as the new Sherlock Holmes adventures in 21st century's London, produced by the BBC.

The whole of these differences allows to predict a diversity of audiovisual modes that have also evolved. In 2003, Gambier divided AVT into what was then mainstream and challenging types: on the one hand, mainstream types included interlingual subtitling, dubbing, consecutive and simultaneous interpreting, voice over, free commentary, sight translation and multilingual production (e.g. doubled versions and remakes), and, on the other, the challenging types consisted of script translation, surtitling, intralingual translation, real-time subtitling and audiodescription. Two years later, Bartolomé & Cabrera (2005) spoke of a few more AVT modes: subtitling, dubbing, voice-over, interpreting, surtitling, free commentary, partial dubbing, narration, simultaneous translation, live subtitling, subtitling for the deaf and hard-of-hearing, audio description, script translation, animation, multimedia translation, double versions and remakes. Pinto (in Pym & Assis Rosa, 2012) refers to subtitling, dubbing, voice-over, surtitling and simultaneous and consecutive interpreting, as well as new accessibility practices that include subtitling for the deaf and hard-of-hearing, audio description for the blind and visually-impaired and sign language interpreting.

Taking into account the AVT context described above, our paper aims at reporting on an experiment developed with our students from the master's degree in Translation, i.e. it is concerned with AVT, particularly with interlingual subtitling, a mode which has been mainstream almost since the birth of the cinema (first in the form of intertitles, later as the ubiquitous subtitles), and two of the accessibility AVT modes – intralingual subtitling and audiodescription. Our main interest is centred on students' ability to look at the same audiovisual product with different target audiences in mind, since it encourages their flexibility and adaptability skills and a variety of strategies to manage multiple work contexts. By experiencing the same film from different angles, students become inevitably aware of other people's needs that they are not usually expected to heed either in AVT or in other translation contexts.

Therefore, in the first part of this paper, we shall provide the general theoretical background for the understanding of these three AVT modes, as well as their target audiences, followed by an overview of the accepted norms that guide their application. The second part shall focus on the presentation of the context that has seen the application of our exercise based on "1111", so as to adapt it to serve the purposes of interlingual subtitling, intralingual subtiltling and audio description. The last part shall be concerned with the teaching approach to AVT and the elicitation of our exercise with the short film "1111", produced by Cine-Clube Avanca in 2005, pinpointing its advantages and disadvantages and summarising its difficulties.

Theoretical background

This part attempts to shed light on the three AVT modes already mentioned from a two-fold perspective: on the one hand, we shall elicit what each of these modes stand for and the constraints posed on their practice, and, on the hand, the commonly accepted guidelines.

To start with, interlingual subtitling, or open captioning, refers to the type of transadaptation of a 'source text' into a two-line 'target text' that appears on the bottom of the screen while an audiovisual product is being broadcast. This transadaptation might be conducted with a post-production script (when there is one) that reproduces what goes on screen, and each of the subtitles (normally) bear 34 to 40 characters, which are presented to viewers (most often) at the bottom of the screen every four or every six seconds (with a minimum of ¼ of a second in between). When there isn't a script available, translators must transcribe the information conveyed by the verbal auditory channel. More than the idea of transferring, restricting, reducing or adapting, we should retain the concept of transadaption, which involves temporal constraints, the conciseness of information and the relationship established between the spoken and the written codes, and "allows to go beyond the usual dichotomy [between] literal/free translation or translation/adaptation" (Gambier & Gottlieb in Gambier & Gottlieb, 2003: 178-199).

Bearing this in mind, it is worth mentioning Gottlieb's (in Baker, 1998: 245-247) three distinctive features of subtitling, which enable to understand some of the constraints involved in the practice of subtitling: the semiotic composition, the time dimension and the pragmatic dimension. According to the semiotic composition, translated texts can be either monosemiotic or polysemiotic, whether they use only one channel of communication, which translators control, or they use other channels of communication, such as the visual and the auditory. In addition, polysemiotic texts can be isosemiotic if the translation uses the original channel, or diasemiotic if the translation results from a combination of different

channels, which occurs in the case of subtitling. Consequently, in subtitling one has to work with four simultaneous channels: the verbal auditory channel (dialog, background voices, lyrics); the non-verbal auditory channel (music, natural sounds, sound effects); the verbal visual channel (titles, written signs on the screen); and the non-verbal visual channel (picture composition and flow). This semiotic nature is directly related to multimodality and means that every decision made by the translators will affect the end product in any of these four channels. Concerning the time dimension, we cannot neglect the fact that subtitling is dependent on the "time for production of the original", the "time for presentation of the original" and the "time for presentation of the translation", turning it into a type of synchronous translation, because it is in synchrony with the original, as well as a type of contemporal translation, since it is connected with the original in terms of time and space. Finally, regarding the pragmatic dimension, since "intentions and effects are more important than isolated lexical elements" which make up an audiovisual 'text', translators will have to ensure that considerable dialog restriction and concision are achieved, involving intersemiotic and intrasemiotic conciseness, so as to avoid redundancy of information that is given by facial expressions, tone of voice, the rhythm of music and sound effects.

As far as the guidelines are concerned, we should note that there is a variety of sets of norms and thus we decided to focus on a number of the considerations by Gottlieb (2001), Ivarsson & Carroll (1998), Karamitroglou (1998, 2000) and Díaz Cintas (2001). Gottlieb (2001: 41-53) summarised the basics of subtitlting from a professional viewpoint, by speaking of nine pedagogical pillars that corresponded to the starting point of the subtitling activity: 1) the understanding of what is going to be subtitled; 2) the ability to hear what is actually said; 3) knowdlege of the exact meaning of the words in their context; 4) a congenial segmentation of dialog; 5) a loyal, yet idiomatic translation; 6) a minimised loss of information; 7) a 'user-friendly' text composition (e.g. line breaks, text volume and syntax); 8) elegant and precise cuing (insertion and exit of the subtitles); 9) meticulous proofreading and (re)listening. In line with this, Ivarsson & Carroll (1998) proposed a "code of good subtiling practice" (available online), approved by the 2nd International Languages and the Media Conference, in Berlin, in 1998, which comprises the major features for subtitling practice, ranging from subtitle spotting and translation to technical aspects.

As a result of his doctorate research, Karamitroglou (1998, 2000) systematised a number of subtitling parameters, based on the analysis of mainstream European trends, which are mainly descriptive rather than being prescriptive. Karamitroglou's parameters comprehend the following: 1) the spatial parameter or layout, including the position on the screen, the number of lines, text positioning, the number of characters per line, typeface and distribution, font colour and background; 2) the temporal parameter or duration, focused on the maximum duration of a full two-line

subtitle, the minimum and maximum duration of a full single-line subtitle, the leading-in time and lagging-out time, the time between two consecutive subtitles, the overlay, add-ons and cumulative text and the camera takes or cuts; 3) the typographic parameter, which refers to the punctuation and letter case; 4) and the target-text editing, encompassing subtitle segmentation and line length, spoken utterances, omissions and changes, retaining original elements, dealing with acronyms, apostrophes, numerals and symbols, and rendering dialects, taboo words and culture-specific linguistic elements.

According to Díaz-Cintas (2001: 111-119), the presentation of subtitles on the screen must also obey a series of formal, technical and linguistic conventions. In formal terms, Díaz Cintas mentions professional issues, as well as orthographic and typographic conventions, since subtitles should attempt to reproduce the rules of their target languages and reach balance in the use of punctuation on the screen. Technically speaking, the first line of a two-line subtitle should try to be shorter than the second, in order to avoid contamination of the picture, as long as it does not break meaning blocks. All subtitles should be well cued as far as possible, thus reflecting the rhythm of the film, and their pace should be as stable as possible throughout the film, as well as adequate to the reading ability and speed of the intended audience. Nevertheless, this reading speed is dependent on the viewers' habits as for subtitling: the more they are used to reading subtitles, the faster they can read them and the shorter their time on the screen. At last, from the linguistic point of view, subtitles should be as adequate as possible, respecting all idiomatic matrices and cultural references; each subtitle should bear a complete semantic and syntactic idea, avoiding the same idea to go on through several subtitles, unless absolutely necessary; the reduction of the dialogs need to respect their coherence and cohesion; messages that appear in the picture should also be conveyed in the subtitles; and lyrics.

The second AVT mode we intend to look into is intralingual subtitling, or closed captioning, which refers to the type of subtitling oriented to the deaf and hard-of-hearing and is often made available by means of teletext, thus being called closed captioning. Díaz Cintas (in Díaz Cintas, 2008: 7) defines it as a mode that "provides a written rendering on the screen of the characters' dialogue as well as complementary information to help deaf viewers identify speakers and gain access to paralinguistic information and sound effects that they cannot hear from the soundtrack". This type of transadaptation must comply with a considerable number of constraints, breaking some of the guidelines for interlingual subtitling, namely because the needs of the target audience are definitely different and more intricate. These needs are related to the fact that there are various types of hearing impairment, as well as there are hearers with different abilities in reading or even in hearing. As Gambier (in Gambier, 2003) states, there are people who are deaf in one ear only and those who are deaf in both, who suffer from temporary deafness, profound deafness or

partial deafness, deafness by birth or by accident or deafness caused by age. The same author argues that all these types of deafness will have implications on the command of their mother tongue, on their reading abilities and on their speech. Most of these people will have written language as their second language, thus sign language is their mother tongue. They will most probably have no knowledge of a foreign language and many of them may not even be able to utter a single word, whereas others may know lip-reading and/or sign language. As a consequence, the question of condensation and conciseness is to be taken further in intralingual subtitling, due to the fact that the deaf and hard-of-hearing have considerable reading difficulties: in general their reading ability equals that of a nine-year old and their reading speed varies between 150 and 180 words per minute, equivalent to that of a child.

For Neves (2007), author of the only guide for subtitling for the deaf and hard-of-hearing in Portugal, the basic features of intralingual subtitling consist of: the formal correction of the language used; the concise, yet complete, message; the identification of speakers; the additional information of emotions in the tone and intonation of voice; the complementary information about sound effects; the description of music that bears narrative and descriptive value; the appropriateness of reading time. If, on the one hand, the first two features, as well as the last, may be common to interlingual subtitling, the other ones are certainly of no relevance to the latter. Another issue is concerned with the two-line rule, which is not seen as relevant as in interlingual subtitling, because there is the need to convey other types of information, such as speakers' identification, the tone of voice, the background voices, the music, the sound effects, and other paralinguistic information. These different levels of information will have to be inserted in an upper line to the two usual lines, normally in brackets, using symbols (or emoticons, as Neves (2007) suggests) to represent them and often expressed in a different colour. Colours can be an issue of paramount importance, which may also vary according to the guidelines one follows. For example, in Portugal, after Josélia Neves's doctoral thesis (concluded in 2005), it was established that white would be used for speech, yellow for voice over; red for sound effects and magenta for music. Sound effects are to be mentioned and briefly explained in brackets in the first line of the subtitle, as well as music that is represented by the symbol (#), together with a short description. Neves (2007) makes considerations about the possible different positions of the subtitles on the screen, as well as typographical and temporal issues.

The last mode we wish to approach is audio description (AD). According to Benecke (2004), the technique used in theatre, cinema and television programmes as a means to make them accessible to the blind and visually-impaired consists of an additional narrative that describes the action, body language, facial expressional, sceneries and costumes broadcast in an extra sound track. This descriptive narration should be done in the available spaces in between the dialogues and attempt not to interfere with the essential sound effects. The European Union Conference in Athens, in 2003, elected AD as the means to make the audiovisual (leisure and culture at large) available to this group of people.

In line with what has been mentioned in terms of intralingual subtitling, different degrees of description will depend on the degree of visual impairment, whether it is progressive, and people have some visual memory, or it is blindness from birth, and people will bear no visual memory. Notwithstanding, the issue of visual memory in blind people is not consensual (cf. Bértolo & Paiva, 2001). Added to this, people with visual impairment also evince different interests and priorities, not to mention diverse education levels, income and ethnic group belonging, thus being a highly heterogeneous group.

As a descriptive narrative, AD has been carried out since times immemorial, because the need to report or describe what is happening around people who are blind or visually-impaired has always been felt. However, this natural necessity has evolved to become professional and thus AD services have been offered by several countries to enable the access of visually-impaired people to the television, the cinema and other performing arts, historical sites, museums and galleries, stadiums, among other leisure activities.

Returning to Benecke (2004), the German AD scholar and practitioner, an appropriate AD should be neuter, but not monotonous or lifeless. A professional audio describer must possess good writing skills, a clear, pleasant and expressive voice and a thorough knowledge of the needs of its target audience, the blind and visually-impaired. To achieve this, it ought to use concise, vivid and imaginative words, so as to convey the visual information that is not available to this target group, enabling a verbal version of the visual.

As in the previous AVT modes, there numerous norms to guide the practice of AD, of which we selected the guidelines by ITC (2000), from the UK, and by ADLAB (2014), which represents the European Project for Lifelong Access for the Blind.

From ITC's perspective (2000), preparing an AD script must follow a number of principles, for example, the use of the present (even if with other verb tenses), the need to give priority to information (e.g. first the scenery, then characters), avoiding the repetition of the same words or sudden tone changes and stressing the importance of the use of descriptive adjectives to describe the scenes, people and clothes. For instance, when there are several people speaking at the same time, those who are actually talking should be elicited by using their names or the corresponding personal pronouns. Sound effects can be described either before or after happening, depending on what is more efficient to the film and course of AD. However, a golden rule is to remember that too much information can lead to the opposite effect, leading to dispersing people's attention and becoming irritating; viewers must be able to enjoy the film, the sound track or even silence, and not be overloaded with information.

In terms of its procedures, the ITC (2000) organises the AD process into the following: (1) the choice of the

appropriate programmes (which should be chosen according not only to their popularity, but also to their speed of dialogues, since they must enable the insertion of the additional audio narrative); (2) the viewing of the programme (which may include viewing the film without image to allow total focus on the sounds and the awareness of how much is lost without the image, and the listing of the characters, their relationships and characteristics); (3) the drafting of the AD script (i.e. writing down what is happening on the screen, without expressing a personal opinion, and ascertaining the available time to insert the descriptions; this requires technical equipment); (4) the revision of the script (a stage that should be conducted either by a more experienced audio describer or a blind person, including also the rehearsal of the script by the voice talent); (5) adjustment of the level of sound (due not only to the fact that most blind and visually-impaired also have hearing impairments, but also to the need of offering the AD at a constant level, which demands adjustments to be made to the level of the remaining background sounds and noises); (6) recording the description (moment at which the audio describer or the voice talent start reading the AD script, in a clear, paused and timely manner, so that the description is not too close to the dialogues, a technique that requires full concentration – the average of recording time is 2 to 2.5 hours for each hour of audio description); (7) reviewing the recorded AD for mistakes, omissions and imperfections.

We quote Snyder (2005), an American AD practitioner, who argues that audio describers ought to hold the skills of observation, edition, language and vocal skill. This author created the mnemonic WYSIWYS: What You See Is What You Say to stress the need to only describe what is actually is seen, avoiding unnecessary and subjective readings and enabling the blind and visually-impaired to make their own interpretations.

At last, we focus on the European conventions put forth by the ADLAB project concluded in 2014. According to ADLAB (2014), AD results from a complex process that involves professionals from various areas, such as audio describers, voice talents, sound technicians and end users. Similarly to the ITC's approach, ADLAB also organises the process of creating AD into procedures: the first being the creation of the script (viewing the film, producing the target text and revision), followed by the rehearsal of the descriptions and the recording of the AD and, finally, mixing the AD with the original soundtrack.

In order to create the audio described story, the audio describers have to choose the characters and the spatial and temporal contexts that will be setting for the story, as well as the order of the events, the features of the characters and the details of the contexts. This seemingly abstract construction will then be materialised into choices of presenting information. By building this description, a range of narratological blocks are comprehended: the characters, the actions, the spatial and temporal contexts and their continuity, the genre, the film techniques, the sound effects and the music, text on screen, intertextual references and cohesion, this last attained by means of the language used, at the levels of lexicon, grammar and syntax. As a consequence, language should be clear and the vocabulary concrete, without the use of jargon or elaborated vocabulary, but precision and details are welcomed in the form of similes or metaphors, contrary to what other conventions uphold. As for grammar and syntax, several considerations are made, including the use of verbs in the present and in the 3rd person, or the preference for short sentences.

Summing up, ADLAB (2014) sustains that the appropriate words must be chosen in order to be used in the suitable style in a given context, with implications in sentence structure and the use of idiomatic and figurative language. However, these choices are dependent on the time constraints imposed by the dialogue, the background music and other sound effects. Despite the fact that the script is written down, it aims at being read and heard and thus the requirements in terms of sentence extension, structure and vocabulary.

The ubiquitous issue of objectivity vs. subjectivity (and personal interpretations) in the area of AD is balanced in these guidelines on basis of the assertion that no one sees the same film in the same way and this inevitability proves that AD will always be subjective, since it relies on the interpretation of the audio describer. Transforming images into words implies more or less explicit information and this AD will unavoidably guide meaning and understanding, so that a balance between personal interpretation and textual interpretation that allows for the blind and visually-impaired to reach their own will be the satisfactory solution.

All in all, the theoretical considerations presented above, are students' starting point when they set out for their practical exercises with a myriad of films, as shall be explained further in the last part of this paper. The various constraints placed on each of three AVT modes are felt as disabling and bewildering, especially when some of these seem to be contradictory and sometimes mutually exclusive.

Presentation of the educational context

The educational context in which the case study was carried out was the School of Education of the Polytechnic Institute of Bragança, in the northeast of Portugal. Before the opening of the master's degree in Translation in 2008 (further changed in 2010), the School had offered a bachelor's degree in Translation between 2000 and 2005, with two available branches in Literary Translation, and Technical and Scientific Translation. At that time, the curriculum did not include Audiovisual Translation, a fault that was afterwards rectified when the curriculum of the master's degree was designed. Although AVT was not present in the curriculum, a brief approach to interlingual subtitling was included in the course on Technical Translation, in which students would practise listening and watching the video excerpts and, at the same time, make the necessary cuts to the film script, which would correspond to the subtitles they intended to include in

the film. In fact, this was a rather shallow approach to the area of AVT, which focused mainly on the basics of subtitling, namely the position of the subtitles, their extension and other linguistic concerns. This reflects what Díaz Cintas (in Díaz Cintas, 2008: 5) identifies as a hurdle to the teaching of AVT at higher education: "poorly recreating real-life working conditions".

Therefore, the choice to include a more thorough approach to AVT resulted not only from the fact that AVT has seen remarkable development in the last decades and gained ground as an autonomous area of study within Translation Studies, but also due to the fact that further training was acquired by the teachers involved in this degree, justifying thus its inclusion. The master's degree in Translation is divided into 2 years. The first year includes the following courses: two annual courses in Terminology and Terminography and Audiovisual Translation; and the semester courses in Translation Theory, Research Methodology in Translation, Text Analysis and Production, Technologies for Translation, Foreign Language I, Translation Practice I, Foreign Language II and Translation Practice II. The second year only has one annual course, which is the option to write a dissertation, carry out a project or complete an in-service training report, and the remaining ones cover Ethics, Translation and Market, Software and Webpage Localisation, Text Revision and Edition and Translation Practice III.

The course in Audiovisual Translation is annual and intends to deal with 3 main topics throughout 90 hours: an introduction to the Audiovisual Translation Studies, the AVT modes selected and the situation of AVT in Portugal and internationally. Despite the fact that the course includes interlingual subtitling, intralingual subtitling, audio description for the blind and visually-impaired, dubbing and voice over, and simultaneous and consecutive interpreting, the fact remains that the last two AVT modes are only covered with external aid from partner institutions.

The underlying objectives for this course are as follows: to deepen knowledge acquired in Theory of Translation; to acquire knowledge related to Audiovisual Translation Studies and its underlying theories; to demonstrate knowledge of the distinctive features of the several AVT modes, especially interlingual subtitling, intralingual subtitling and film and museum audiodescription; and to apply acquired skills in the completion of practical projects. In order to reach these course objectives, it is of the utmost importance to present students with landmarks in AVT theory and practice, such as Yves Gambier, Henrik Gottlieb, Jan Ivarsson, Mary Carroll, Jorge Díaz Cintas, Pilar Orero, Josélia Neves, to name just a few, as well as an overview of the international and national guidelines for the three modes selected. Owing to the fact that two of these AVT modes are directed to people with sensory impairments, it is also essential for students to master concepts related to the deaf and hard-of-hearing and to the blind and visually-impaired, especially the consequences these impairments bear on the actual audiovisual product.

In addition, this course enables to build students'

awareness of the needs of different target groups, which do not fit the mainstream group of cinema-goers or film-watchers. This awareness contributes also to students' tolerance and relativism, consolidating the idea that there is no one answer to the same situation and that multiple target groups may be served with one product. For instance, intralingual subtitling does not only cater for people with hearing impairments, it may also be useful for immigrants, children and people with a low level of literacy. The same happens with audio description, be it film AD or museum AD: it may also serve the needs of other groups of people.

Teaching approach to AVT

On a par with the numerous publications that AVT has witnessed in past years, Díaz Cintas (in Díaz Cintas, 2008a: 2) also mentions the other side of such impressive development, which has been "the emergence of academic courses on translation and interpreting, at undergraduate as well as postgraduate level" in Europeans countries, such as the UK, Spain and Portugal. This interest has brought about a saturation of training offer (Kelly, 2005), as well as pedagogical concerns about training translators and interpreters. Since the first approaches to translation as a means to master a foreign language, translation started being regarded as a professional practice and, as Díaz Cintas (in Díaz Cintas, 2008a: 3) argues, "translation is [now] taught both as an ancillary activity to learn foreign languages and as a professional and vocational occupation".

In spite of some considerable academic production about training translators, little has been put forth for the area of AVT and "few educational institutions around the globe have traditionally taken up the challenge to teach dedicated modules on any of the translation modes generally used in the world of audiovisual programming, whether subtitling, dubbing or voice-over" (Díaz Cintas in Díaz Cintas, 2008a: 3). Regardless of the strong presence of subtitling and dubbing in academic curricula in the last decades, the truth remains that the emergence of new translational activities has required the learning of new skills and thus hindered their introduction in educational contexts. Another difficulty AVT encounters is the close relation with technology, which determines its application either at the university level or professionally speaking. As Díaz Cintas (in Díaz Cintas, 2008a: 5) puts it, "high quality training requires students to have the opportunity of familiarising themselves with the right equipment that they will later encounter in their professional careers". This raises the issue of purchasing the "industry standard programmes" (Díaz Cintas in Díaz Cintas, 2008a: 5), which are expensive and tend to develop rather quickly, not to mention the "chronic lack of [in-house] expertise amongst trainers [at universities] (...) having to resort to visiting lecturers", which is the current practice as for the course in Localisation we offer in our master's degree. Another example of grappling with the issue of technology is given by UAB and

ISTI, which designed their own programmes, namely Subtitulam and ReVoice.

Added to these points, Díaz Cintas (in Díaz Cintas 2008a: 7) also pinpoints the "terminological disarray" connected with intralingual subtilting and audio description: whether these are part of AVT due to the fact that both do not involve the traditional transfer from a source text (usually in a foreign language) to a target text (in a different language, usually the mother tongue). This has since been resolved and even new types have surfaced, such as interlingual subtitling for the deaf and hard-of-hearing and audio subtitling, as a new means of audio description.

As far as our case study is concerned, we shall focus on the work procedures we implement(ed) in the course of Audiovisual Translation these last two years, eliciting the software we use, materials and tasks completed for each AVT mode, and discussing the challenges and difficulties students experience.

The first decision to be made was the materials to be used in the course and the choice relied on a myriad of films, including animation (e.g. "Stairs" (2004), Ben Bernard-Smith; "The Kinematograph" (2009), Tomek Baginski; "Zero" (2010), Christopher Kezelos), short films (e.g. "Too shy" (2011), Ryan Hutchins; "1111" (2005), Cine-Clube Avanca), long films ("Mists of Avalon" (2001), Uli Edel), and series (e.g. "No news is good news" (1980s), Robocop animation series), as well as documentaries (e.g. "Ancient Egyptians – the Battle of Meggido" (2003), Tony Mitchell). Not all films were used in the three modes we focus on in the course: some apply more readily to one mode than another, but challenges were placed on students' learning process, such as the case of "1111". With this film, it was a double challenge: not only did students have to transfer from Portuguese to English (when 90% of the exercises were the other way around), but they also had to look at "1111" from different perspectives, bearing in mind the abovementioned conventions and their respective target audiences.

The film "1111" is a fictional short film produced by Cine-Clube Avanca in 2005 that depicts the city of Oporto and the unlikely situation of a watch, a credit card and a lighter bearing a code that tracks down the number of people whose death the card itself predicts. We follow the story of a nameless young man who found this card, while running away from a couple who pursued him (for reasons unimagined) and almost immediately realises that this card is connected to people's deaths. Each death represents another 100€ available at withdrawal. This young man tries to prevent people's deaths, interfering in the "natural" course of things, and ends up dying himself. The story ends with the protagonist being smashed by a ceiling lamp at a café, in order to save a girl. The card and the lighter are snatched from another man and the story will carry on with the number 1112.

Our course starts with the approach to interlingual subtitling. Despite being rather complex at the beginning, regardless of students' habit of consuming subtitling (the mainstream mode in Portugal), they still demonstrate some initial difficulties in condensing information and in tackling the software – Subtitle Workshop©, version 6.0b. In line with Díaz Cintas, we also approach the following stages of work: transfer, spotting (in and out of subtitles), simulation, revision and quality, even though the last two are not done collaboratively, but rely on the teacher's work. We dedicate considerable time to the stage of transfer, because:

> as language specialists, students should carry on translation from their passive into their active language, learning and practising strategies that will help them condense the dialogue into subtitles without losing much information, rewrite the original text respecting the register and style of the different speakers, reach a linguistic balance in the transfer from oral to written text, and develop an awareness of all the linguistic and cultural issues involved in subtitling. (Díaz Cintas in Díaz Cintas, 2008b: 90)

The practice of interlingual subtitling is more intensive than intralingual subtiling: on the one hand, they subtitle interlingually excerpts from around 7 different films (not longer than 5 minutes), or full short-films (no more than 15 minutes long), whereas, for intralingual subtitling, they work with only 3 films. The first approach to interlingual subtitling is to watch the films and start transcribing the original dialogue (usually in English) into Subtitle Workshop, using the translation mode, which divides the subtitle lines into two columns – the original and the translation. This allows students to always compare their proposal to the original; in later stages, they skip the transcription and move on directly to the translation. The spotting stage is the chief obstacle and sometimes students offer a succession of one-line subtitles that intend to follow the flow of the film and its dialogues, but that dismally fail in the need for condensation and omission. This issue needs to be recovered at all times, even in intralingual subtitling.

With regard to intralingual subtitling, the approach consists of watching the film without any sound, so that students may experience the film as a deaf or hard-of-hearing person would. Only then will they watch the film again and make a note of the sounds that are relevant (versus irrelevant to the film) and suggestions about their description. On the one hand, "1111" does not present many difficulties in terms of the spotting stage, because the dialogues are short, although the stage of transfer, which is done into students' passive language, can bring about some linguistic issues. On the other hand, intralingual subtitling is, beyond doubt, a more acute problem and students feel overwhelmed because of the many conventions they need to bear in mind, but especially due to the difficulty in translating the sounds, noises and music, how to put these into words that can be understood and which ones to include and which to leave out. In "1111", the hurdle is, for instance, the continuous sound of a tic-tic, similar to that of an alarm clock or a detonation counter. Students do have the space to introduce as many subtitles as they wish in his film, but their difficulties lie in the manner to convey the non-verbal auditory channel. In other films dealt with having intralingual subtitling in mind, the challenges

were also found in language and the manner in which to express the most basic of sounds and music, things we take for granted as listeners. This observation leads us to conclude that this must be included, in following years, as a pre-task: the development of descriptive language in Portuguese to cater for students' needs in terms of the description of sounds, noises and music.

Finally, audio description is usually the mode which overwhelms students the most for several reasons. They usually realise how much people with no sight miss on life and every possible activity, ranging from daily life at home, places and people around them, obstacles and dangers, cinema, theatre, concerts, art. Dealing with this awareness is the starting point for approaching film audio description and reaching the necessary balance between what the image transmits, the information they wish they could convey and the space available for introducing the audio described information. By this time, students already know "1111" by heart, so the usual exercise of watching the film without image does not have the same impact. Students are required to make use of this added knowledge of "1111" to write down their proposed script. The challenge in AD is actually the software to use: despite attempts to use ReVoice, we chose to try out Windows Movie Maker©, which we expect to be more successful.

"1111" was an intentional choice: a Portuguese production made by Cine-Clube de Avanca was impossible to resist. Apart from this, the fact that the film provided the material to set up an assailable project: it served the purposes of interlingual subtitling, because, although it required translation into English, the number of dialogues was attainable. The same happened for intralingual subtitling, since subtitles for the deaf and hard-of-hearing could be added on to the previously made subtitling, and for audio description, owing to the fact that students' knowledge of the film already enabled them to feel comfortable with the film, could put together the necessary described information and had enough space to insert the descriptions. Therefore, "1111" was the perfect choice for multimodal translation.

Conclusion

This paper intended to demonstrate the rapid development Audiovisual Translation has experienced in previous decades, which enable it to assert itself as an autonomous area within Translation Studies. At the same time, we showed that AVT entered the academic context, where subtitling and dubbing gained ground in terms of investigation and teaching. However, research about the teaching and learning of AVT modes has been residual, especially in modes that are not mainstream. The book edited by Díaz Cintas, in 2008, with the title of "The Didactics of Audiovisual Translation", is a rare example.

Moreover, we aimed at illustrating a possible approach to the teaching of interlingual subtitling, intralingual subtitling and audio description based on "1111", the short film produced by Cine-Clube Avanca, which depicts the work procedures in the course

on Audiovisual Translation in the master's degree in Translation (School of Education of Bragança). Added to this, we reflected on important issues, such as the materials, software, tasks and activities and expected outcomes.

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