Chapter 1

Introduction

1.1 Introduction - Audiovisual Translation (AVT)

"The attempt to achieve perfect subtitling has some affinity to the search for the Holy Grail."

Jan Ivarsson[i]

The quote above reflects the near unfeasibility of achieving a subtitle of perfection. The special technical constraints constantly confronted with subtitles make this form of translation even more difficult. Seban[ii] (cited in Reich 2006:08) divides Audiovisual Translation (AVT) into two groups: Intralingual and Interlingual.

1.1.1 Intralingual Audiovisual Translation

The source language (SL) is the same as the target language (TL) in this kind of translation. Subtitling for the hearing impaired, audio description for the blind, live subtitling and surtitling for the opera and theatre are three main types of Intralingual Audiovisual Translation.

1.1.2 Interlingual Audiovisual Translation

The interlingual translation can be either "visual which is known as subtitling or aural, in which case the whole soundtrack is replaced" (Luyken 1991[iii], cited in Reich 2006:09). Ex: - Television programmes and films of foreign languages translated to native languages.

The authors Diaz Cintas[iv] and Remael[v] (2006:08) express "AVT refers to the translation in which the verbal dimension is supplemented by elements in other media". They propose three possibilities:

1) the message is conveyed only auditorily,

    eg:- songs and radio programmes,

2) the only channel used is the visual one,

    eg:- comic strips, published advertisements, etc. or