Translators as authors 2:
Creativity in media localisation

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ABSTRACTS

Frederic Chaume (Universitat Jaume I)**, Irene Ranzato** (Sapienza Università di Roma)
ROUND TABLE 1: *Creativity and the AVT industry*
Participants: Pablo Romero Fresco, Saverio Perrino

The latest developments in artificial intelligence (AI), with new large language models and especially the worldwide deployment of tools such as ChatGPT, are likely to have a significant impact on audiovisual translation and media accessibility. The aim of this presentation is to assess this impact and to point to potential ways forward for media accessibility. I will focus firstly on the use of AI in live subtitling, drawing on a five-year-long analysis of human and automatic live subtitles produced in the UK, the US and Canada. The results raise relevant questions regarding the future of human-made live subtitles and the need to train professionals to undertake this task. The second part of the presentation will focus on creativity, regarding both the role that AI can play here and also potential ways forward for professionals, researchers and trainers working in this area. This involves looking at media accessibility from different (or alternative) perspectives, not only as translation but also as a form of creation, transformation and, ultimately, disability justice. I will illustrate this with examples from the audiodescribed version of *Where Memory Ends* (2023), a feature-length documentary in which I have worked for the past years and which places access in the same creative and personal space from which the film originated.

The role of creativity in the present workflow is a topic which will also be tackled during this session: who is in charge of creativity in the industrial workflow, what is creativity from a streaming platform such as Netflix's point of view, what is that thing called creative intent, how machine translation can impact on creativity in real products and so on. In the times of machine translation, artificial intelligence, and cloud dubbing workflows, audiovisual translations run the risk to lose creativity. Localisation is no longer as it used to be. Because the automatisation of several processes, including translation, is certainly very good from a time-saving and financial point of view, but maybe not so good in terms of preserving the creative intent of the original, we are interested in getting to know how the industry is tackling these issues.

Jorge Díaz Cintas (University College London)
Getting to grips with creativity in subtitling

Creativity in audiovisual translation (AVT) has been a hot topic of discussion among scholars in recent years, especially in the context of amateur practices and access services. In this presentation I attempt to deconstruct a fast-moving area to understand what is normally conceptualised under the label of "creative approaches" to subtitling and raise the issue of whether subtitling practices exist that are not creative.

Dionysios Kapsaskis (University of Roehampton)
Creative subtitling as film-transformative practice: The "amazing" subtitles of Edgar Pêra's **The baron**

In my presentation, I will argue that creative subtitling cannot be understood as merely an enhanced form of subtitling in as much as it transforms the films in which it is used. I will begin the presentation by critiquing some well-known theorisations of creative subtitling for downplaying the part of creativity and reducing creative subtitling to a form of imitation of a film's visual aesthetic. Against that, I will argue that creative subtitling in fact raises deeper questions that touch upon the question of creativity in relation to translation more generally. Borrowing French philosopher Antoine Berman's idea of translation as a form of destruction, I will argue that creative subtitling interrogates and disturbs the "original" film's aesthetics by introducing new meanings to the filmic text. Using Portuguese film director Edgar Pêra's creative subtitles for his film *The Baron* (2010) as an example, I will argue that creative subtitles may actually take the viewers out of a conventional state of immersion in the cinematic storytelling and into what Pêra calls *espantamento*, a state of amazement at the experience of cinema itself.

Carol O'Sullivan (University of Bristol)
Subtitling foreign films: A history of creativity and constraint

This paper takes a historical approach to the question of the subtitler's creativity. Drawing on an ongoing research project about subtitling in the English-speaking world, I will look at some of the challenges confronted by subtitlers of feature films into English. I will consider some of the issues around defining creativity in subtitling. The discussion will include examples of how the same translation challenge may be met by different subtitlers over time and will discuss some of the contextual factors which may affect these translation solutions.

Alessandra Rizzo (Università di Palermo), **Cinzia Spinzi** (Università di Bergamo)
Authorial audio description: Intercultural mediation and creativity

In recent decades, media accessibility (MA) has gained momentum and contributed to providing better access to audiovisual media while addressing a heterogeneous audience. Against the backdrop of the universalist perspective and the user-centred model (Greco 2018), creativity (Romero Fresco and Chaume 2022) has become a significant intercultural strategy in audio description (AD) (Sanz-Moreno 2017) enhancing the interpretation of culture-specific references (CSRs), as well as encouraging the end users to have more immersive and subjective experiences (Walczak and Fryer 2017). In addition to the aesthetic function within accessible services (Romero Fresco 2021; Soler Gallego 2021), and in line with the idea that creative practices can foster a variety of experiences relevant to processes of intersemiotic translation (Rizzo 2018), as well as promote inclusivity in terms of cognition, affection, and perception (Spinzi 2019; Ramos 2015), creativity in AD scripts can potentially help represent intercultural issues and the emotional states of fictional characters. In this respect, creative choices in AD scripts can strengthen the end user's participation in triggering semantic meanings while adding cultural value to the final product.
The focus is on the production of ADs for TV series streamed by Netflix. The investigation is based on the qualitative analysis of the English and Italian ADs with the aim to investigate authorial choices and creative

solutions in both languages through the scrutiny of CSRs (Jankowska 2022) and 'lexical accuracy' in the context of parts of speech (e.g., noun phrases, adjectives, and adverbials).

The results show that the English ADs sound more interculturally mediated and creative than the Italian data. Tentative explanations are suggested.

References

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Noa Talaván (UNED)

Creative didactic audiovisual translation: Experiences from the TRADILEX project

Didactic Audiovisual translation (didactic AVT or DAT) is understood as the pedagogical application of any audiovisual translation (AVT) mode to foreign language (L2) education. It is a field of study that has been

growing in interest in the last decade, and that is at present being expanded to other related contexts (such as L1 or specialized L2 domains), as well as including new creative forms of application. One of these new branches that has proven to be specially effective in terms of language learning is known as creative DAT. This combination of didactic AVT can be defined as the recreation of an original clip on the part of the students, where they react to the original images and dialogues by creating a new text that normally contains hints of parody and humour. The AVT modes more typically applied in this context are subtitling and dubbing, although other combinations could also be used.

This presentation will offer a general overview of creative DAT, by providing its methodological basis and reviewing the main studies that have dealt with creative dubbing and/or subtitling. Finally, it will present lesson plan samples on creative DAT extracted from the TRADILEX project, a national project sponsored by the Spanish Ministry of Science and Innovation, that has assessed the potential benefits of didactic AVT for integrated skills enhancement on a long-term basis, and has designed more than 20 creative DAT lesson plans.

Luca Valleriani (Sapienza Università di Roma)
ROUND TABLE 2: *Gender, creativity and AVT*
Participants: Fabio Ciambella (Sapienza)**, Alberto Dall'Olio** (Sapienza)**, Lucia Dino-Guida** (Birmingham)**, Maria Luisa Pensabene** (Palermo)**, Giovanni Raffa** (Sapienza)**, Gabriele Uzzo** (Sapienza)**, Iván Villanueva** (UPC/UJI)

According to Von Flotow and Josephy-Hernández (2021), in recent scholarly literature there are three common approaches to studying gender in the field of AVT: the first focuses on the omission in the TT (mainly Romance languages) of textual references found in the ST (mainly in English) to female sexuality; the second consists in the comparison between subtitled and dubbed versions of a same product, which are often two separate translations to be addressed to different target audiences; the third examines the flattening of issues related to gender and sexual orientation into a binary and heteronormative representation (300-303).

In this round table, we will discuss different case studies, ranging from films, TV series and songs, whose dialogue and lyrics pose interesting gender-related problems in the process of translation from English to Italian and/or Spanish. Some of these case studies, which deal with both dubbing and subtitles, are in line with what has been observed by Von Flotow and Josephy-Hernández, while others can arguably be considered as interesting exceptions and typical examples of creativity in translation.

Reference

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Patrick Zabalbeascoa (Universitat Pompeu Fabra)
Declining dichotomies. Creativity and other unresolved issues

What if creativity has always been around in (real, actual) translation and only absent from prescriptive discourse, or called by a different name (e.g., error, manipulation, adaptation, translator's style, domestication, censorship, target culture norms and constraints…)? Is the industry setting the agenda for translation theory and studies and if so, what are the effects? How can/should translation theory and studies be more creative? Shouldn't academia be researching other approaches than solely product-oriented studies related to creativity? These and other such questions will be tackled and (hopefully) debated.

Serenella Zanotti (Università di RomaTre), Maria Pavesi (Università di Pavia)
Ingenious inventions: Corpus studies and archival research in pursuit of dubbing routines

Translational routines are a key feature of translated audiovisual texts, with the pair *yeah - già* being one of the most productive and accepted routines in Italian dubbing. However, the creative process that presumably accounts for the current use of this once innovative solution has remained largely unexplored.

To start filling this gap, we will critically examine the pair *yeah - già* from the two complementary perspectives of corpus analysis and historical research. The functions of the two discourse markers in English and Italian respectively will be also explored so as to provide the background against which to assess the nature and the coming into being of the translational routine. The findings of the study confirm the entrenchment of *yeah > già* as a routine in contemporary dubbing and its use in early audiovisual translation practices. They also point to one of the main aims of the present investigation, that is to show the potentials of combining corpus-based and archival/historical approaches as a way to uncover the underlying dynamics of creative, repeated and intertextual discourse in translated audiovisual dialogue.