

## **A Review of Chaume, F. (2020). *Audiovisual translation: dubbing*. Routledge.**

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### **Abstract**

This paper provides a critical review of Chaume's "Audiovisual Translation, Dubbing", a book that offers a comprehensive analysis of the theory and practice of dubbing in audiovisual translation. The review highlights the strengths of the book, including its well-structured approach and its detailed exploration of the different stages involved in the dubbing process. The book's attention to the cultural and linguistic aspects of dubbing is also noted, as is its practical advice on how to adapt jokes and cultural references. However, the review also notes that the book may be too technical and dense for some readers and that it lacks a discussion of the role of technology in the dubbing process. Overall, the review concludes that "Audiovisual Translation, Dubbing" is a valuable resource for students, scholars, and professionals working in the field of audiovisual translation.

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### **1. Introduction**

"Audiovisual Translation: Dubbing" examines some of the unsolved difficulties associated with dubbing as a very particular type of translation and poses several basic study questions. Additionally, the book offers a plethora of examples and various solutions to common dubbing problems that are of interest to experts in the field, and it can be used as a guide by instructors as well as individuals interested in learning the basics of dubbing independently. The book covers five different tasks performed by up to three different agents in the dubbing process;

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1. translation
2. take segmentation
3. insertion of dubbing symbols
4. lip-sync
5. dialogue writing and the emulation of natural discourse

## **2. Structure of The Book**

The eight parts of the book provide a tiered method with tasks, conversation topics, and study proposal ideas. The book as a whole and the individual parts cover all the key facets of dubbing and the dubbing industry progressively and step-by-step. Each chapter begins with a "Preliminary discussion" that seeks to promote critical thinking, serves as a starting point for a class warm-up, gives the chapter direction, and offers an engaging introduction to the topic. These warm-up activities can be carried out at the beginning of the chapter or postponed until the conclusion when students will be more familiar with the subjects it covers. To encourage critical thinking at the outset of the chapter, they can also just be read aloud. How they are used in each situation is up to the teachers and self-taught pupils.

Each chapter is split into portions that reduce the topics discussed into their essential parts. They also include a ton of samples with annotations from subtitled movies and TV shows. A marked task follows each lesson. The tasks assess users' understanding of the subject matter, aid in information assimilation, provide ideas for further study, and encourage students to contrast the issues addressed with the circumstances in their region of the globe. Starting with some of the fundamental abilities needed, these tasks provide real-world duplicating practice before progressively requiring the users to blend verbal, technological, and creative abilities. The different tasks make it obvious whether or not they use content from the DVD and where on the DVD it can be located.

Chapter 1 defines dubbing, describes how it differs from other translation techniques, situates dubbing within the field of audiovisual translation, examines the function of dubbing globally, gives a brief overview of this audiovisual translation mode, and lists quality standards based on various criteria. This chapter's exercises examine the function of dubbing in various cultures and the prevalence of dubbing in the field of video translation.

The work settings of the audio interpreter are covered in Chapter 2 with consideration for how they may vary worldwide and evolve over time. The market and some suggestions for breaking into it, prices and exposure, the process of duplicating, the different pros engaged in it, the

impact of globalization and localization, and the role of training in the field are the subtopics covered. Exercises emphasize identifying prospective customers, estimating costs, and learning more about the industrial recording process.

In the same way that captions are the translation units in subtitling, takes or loops, which are the dubbing units, describe how the goal translation is divided into lines of speech, as reported in Chapter 3. This part also includes various collections of dancing symbols that, depending on national customs, are used to recite conversations aloud. It also contains the first practical tasks that provide instances of dos and don'ts.

One of the main concerns in duplicating is synchronization, which is covered in Chapter 4. It covers the three types of synchronization used in professional settings: lip-sync, kinesic synchrony, and isochrony. The author's recommendations for achieving excellent coordination are founded on standards and best practices that are in use today and are getting support from professional groups. Exercises include choosing a movie or television show, viewing a scene, listening to the conversation, translating it, reciting it aloud, and determining whether the translation matches the lip motions of the performers on screen. Any software program that enables the original music to be deleted and replaced with a recording that students can record in class or at home using cost-free or expensive software can also be used for these activities. With Microsoft's approval, the book contains a simple tutorial for using Windows Movie Maker, a piece of Microsoft software that is integrated into the Windows operating system found on many modern personal computers. With Microsoft's approval, the book contains a simple tutorial for using Windows Movie Maker, a piece of Microsoft software that is integrated into the Windows operating system found on many modern personal computers. With just a microphone and any video viewer, Windows Movie Maker enables the learner to perform translation or voice-over on a personal computer.

More linguistically focused, Chapter 5 discusses the language paradigm of dub goods. This language style, known as *dubbese*, and the harmony between detailed and natural speech are given the proper consideration. This chapter introduces the idea of preset orality and offers an analytical framework for the investigation of *dubbese*. Exercises demonstrate how the language of translation is organized, planned, and created, and some suggestions for future study are made. The ideal method for approaching the tasks is once more described and specific instances are used to demonstrate it.

Chapter 6 is dedicated to the particular issues with rendering translation, i.e., the issues with translation brought on by the interaction of all the meaning codes present in a video text. Students learn how to distinguish between each code's meaning and purpose as well as the potential impact of all signals, language and nonlinguistic, on translation processes. It offers a semiotic approach to video texts and includes activities that address all of the visual and aural codes present in rendering translation.

The actual application of script use and construction, as well as the particulars of film conversation, are covered in Chapter 7. It examines the benefits and drawbacks of speech lists and recording Bibles while also providing examples of both. There are also discussions of more specialized translation issues, some of which translators of other text types will be familiar with but which present unique dubbing difficulties, such as film titles, multilingual movies, linguistic variation (style, dialects, and registers), cultural specific items, intertexts, humor, and ideology. A collection of activities that address each of these problems concludes the chapter.

The concluding chapter, Chapter 8, is specifically targeted at students who are composing or planning to write their final BA, MA, or even Ph.D. thesis. The tasks in this chapter are designed as trial projects and provide concepts that could be expanded upon for MA and Ph.D. theses or further explored in BA final thesis. A glossary of words used in scholarly contexts and the duplicating industry is included in the book's conclusion, along with a collection of literary and cinematic sources.

### **3. Concluding remarks**

Although written in English, this project provides examples and exercises in a limited number of other languages (Catalan, French, German, Italian, Polish, Portuguese, and Spanish). The source language of most of the examples is English, simply because in the field of audiovisual translation English is probably the most widely translated language in the world.

Chaume's "Audiovisual Translation, Dubbing" is an excellent addition to the field of translation studies, providing a comprehensive overview of the theory and practice of dubbing for audiovisual translation. The book is well-structured and written, with numerous examples and case studies that help to illustrate the concepts and theories presented. One of the strengths of the book is its detailed exploration of the different stages involved in the dubbing process, from the initial script adaptation to the final mix of the dubbed version. Chaume provides an in-depth analysis of each stage, explaining the decisions and considerations that need to be

taken into account, and highlighting the challenges and opportunities presented by each stage. Another strength of the book is the attention given to the cultural and linguistic aspects of dubbing, with a particular focus on the role of the dubbing actor and their ability to convey the original performance in a new language and culture. Chaume also discusses the challenges of adapting jokes, puns, and other cultural references, providing practical examples and strategies for dealing with these issues.

Overall, "Audiovisual Translation, Dubbing" is a valuable resource for students and scholars of translation studies, as well as professionals working in the field of audiovisual translation. Chaume's extensive knowledge and experience in the field shine through in the book, making it an engaging and informative read. However, some readers may find the book to be quite technical and dense, particularly those who are new to the field of audiovisual translation. Additionally, some readers may find the lack of attention given to the role of technology in the dubbing process to be a limitation of the book. Nonetheless, these limitations do not detract from the overall quality and usefulness of the book.