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An Annotated Bibliography 1982-2017: Theory of Film Subtitle Translation

Introduction

This annotated bibliography collects all items about theory of film subtitle translation written in English, introducing 100 items published from 1982 to 2017. The term, “film translation” usually indicates “dubbing” and “subtitle”, but to clarify the academic research outline of film subtitle translation, only “subtitle” is treated in this project. Audiovisual translation (AVT) has been a relatively unknown field of research until very recently, experiencing a remarkable boom at the close of the 20th century. Therefore, an annotated bibliography of theory of film subtitle translation is yet to be made. With this taken into consideration, this project collects all academic items of the theory of film subtitle translation, and record its theoretical development in the research of AVT.

The oldest items in this annotated bibliography date back to 1982. In that year, Lucien Marleau (274) offered, in his article in French, a classification of the different challenges posed by subtitling in four categories: technological, psychological, artistic-aesthetic and linguistic. This very same year, Christopher Titford (113) claimed that the problems defining subtitling “derive from the constraints imposed on the translator by the medium itself”, introducing the notion of “constrained

translation,” which has been cited by many researchers since. In consideration of the above situation, the year of 1982 can be interpreted as the establishing year of solidifying the foundation of subtitle translation research. Therefore, this annotated bibliography has set its base year of the oldest items as 1982.

Through the compiling process, I found that the theory of film subtitle translation has developed by applying theories from translation studies which has mainly discussed literary translations, and from “film studies,” as a first step. Theoretical development is now in the process of building original theoretical adaptations for AVT due to the failure of existing adaptations to cover or consider the whole characteristics of AVT. The researchers likely found that applying traditional theories such as equivalence theory or descriptive theory to AVT is not always reasonable since they were investigated without consideration of the most significant characteristics of AVT; co-existence of visual image and written text.

Although AVT research has some leading figures such as Henrik Gottlieb with his linguistic perspective or Jorge Díaz Cintas with insight of subtitle along with technological advance, and various approaches are provided so far such as linguistic, audience design, polysystem theory, subtitle vs dubbing, politeness, relationship with film companies, cohesion and cohesiveness and so forth, the theory of AVT is still in a state of growth.

To compile items about theory of film subtitle translation, keywords such as the following, Audiovisual Translation / Film Translation / Theory of Subtitle / Subtitle in Film, are mainly searched through MLA International Bibliography, CiNii Articles, CiNii Books and Hokudai OPAC. Although both academic and non-academic items are found with these keywords, only peer-reviewed academic papers are treated in this annotated bibliography when it comes to articles.

During my compilation process, I found that there is no journal which only treats

AVT research but the academic journal called *Perspectives: Studies in Translatology* broadly treats interlingual transmission topics such as translation, interpreting and subtitling. In addition, an academic publisher, John Benjamins, noted for its publications in language, linguistics and area studies published some article collections with topics related to AVT research.

Taking into account the project aims to capture the theoretical progress of film subtitle translation, gaining insight into its ongoing trend is also important. Thus, guidebooks of film subtitle translation and column articles regarding the film subtitle translators' working on translation issues are also treated as non-academic items for capturing challenges and its solutions in the film subtitle translation. In addition to that, items which are not found by search using the keywords offer here above but related to the theory of film subtitle translation are also listed in the following sections. The order of this annotated bibliography is, academic items: 1) articles, 2) books and non-academic items: 1) guidebook, 2) column articles. All items are listed chronologically in each section, and author-index is put at the end.

This annotated bibliography is a record of the theoretical development of film subtitle translation, and it will contribute to clarification of the present situation of film subtitle translation theory and its further progress.

(list of abbreviation)

AVT= Audiovisual Translation

ST =source text

TT =target text

Academic Items

1) Articles

—1982—

1. Titford, Christopher. "Sub-Titling: Constrained Translation." *Lebende Sprachen: Zeitschrift für Fremde Sprachen in Wissenschaft und Praxis*, vol. 27, no. 3, Langenscheidt, 1982, pp. 113-16.

claims that the problems in sub-titling derive from constraints imposed on the translator by medium itself and calls subtitling "constrained translation." The discussion is mainly revolved around textuality, namely cohesion and coherence, and he mentions that, in film translation, subtitlers will always have to display coherence but sometimes subtitlers have to rely on the viewer's being able to supply cohesion for himself. He concludes that the limitation has been an increase in readability rather than complexity since this is what sub-titling is all about.

—1983—

2. Reid, H. "The translator on the screen." *The Mission of the Translator Today and Tomorrow: Proceedings of the 9th World Congress of the International Federation of Translators*, Polska Agencja Interpress, 1983, pp. 357-59.

→No summary due to the no library owned it in Japan

—1984—

(N/A as of February 9th)

—1985—

3. Shochat, Ella, and Robert Stam. “The Cinema After Babel: Language, Difference, Power.” *Screen*, vol. 26, no. 3-4, 1985, pp. 35-58.

explains the role of language and language difference within film that the authors believe that it has been little attention so far and mentions that inter-linguistic translation has required for dialogue between diverse individuals and communities. The discussion first goes to examine the theoretical basis of their discussion, and then moves its focus to film titles, sound and language difference in subtitles with mention to silent films, Post-Synchronisation with mention to dubbing and language and power at last. They also write that subtitling resembles summary pose translation concentrating meaning while the dubbing considers the complex juggling of sense, rhythm and technical prosody involved in poetic translation.

—1986— ~ —1987—

(N/A as of February 9th)

—1988—

4. Mayoral, Roberto, Dorothy Kelly et al. “Concept of Constrained Translation: Non-linguistic Perspectives of Translation.” *Meta: Journal des Traducteurs/Meta: Translators' Journal*, vol. 33, no. 3, 1988, pp. 356-67.

discusses the translation text of subtitle and introduces the concept of constrained translation from the point of view of communication theory, reasoning that subtitle translation requires association with other communication media such as music or image and so forth in addition to written texts. Non-linguistic messages

such as music, noise and image belong to the source culture ,which translator can only translate the text or speech while other media of message remain untouched.

—1989—

5. Delabastita, Dirk. "Translation and Mass-Communication: Film and TV Translation as Evidence of Cultural Dynamics." *Babel*, vol. 35, no. 4, 1989, pp. 193-218.

focuses on two types of mass-communication, film and T.V. to show that historical-descriptive, structural-semiotic , systemic schemes provide the scholar with the tools to carry out research into mass communication translation in a more adequate manner. The tripartite model of translational relationships developed by Gideon Toury is used. Regarding to film subtitling, an important problem derives from the fact that the film dialogues are usually delivered at a faster speed than a translation that is rendered graphically on the screen can keep up with.

6. Kilborn, Richard. "They Don't Speak Proper English: A New Look at the Dubbing and Subtitling Debate." *Journal of Multilingual & Multicultural Development*, vol. 10, no. 5, 1989, pp. 421-34.

aims to revisit some of the major issues in the context of developments which are occurring in the structure and output of the European audio-visual media, especially focusing on how British audiences respond to subtitled and dubbed materials, using as its reference based on number of surveys produced for Channel 4 in 1987 and 1988. He mentions subtitle with comparison with dubbing, that presupposes a degree of literacy on the part of the audience and makes additional demands on powers of concentration. The author concludes that whatever mode of language conversion is employed, attitudes of the British television viewer to these programmes will probably be relatively slow to change.

—1990— ~ —1991—

(N/A as of February 9th)

—1992—

7. Gottlieb, Henrik. "Subtitling: A New University Discipline." *Teaching Translation and Interpreting: Training, Talent and Experience*. John Benjamins Publishing Company, 1992, pp. 161-70.

mainly introduces the AVT course of the University of Copenhagen but the author also explains subtitle's characteristics as 1) written, 2) additive, 3) immediate, 4) synchronous and 5) polymedial translation. In addition, he classifies subtitling with linguistic and technical perspectives. From the latter half of this article, he mentions the loss of information in subtitling and offers 10 types of strategies out of his analysis of the Danish television subtitling of Mel Brooks' feature film *Young Frankenstein*.

—1993—

8. Nedergaard-Larsen, Birgit. "Culture-Bound Problems in Subtitling." *Perspectives: Studies in Translation Theory and Practice*, vol. 1, no. 2, 1993, pp. 207-40.

→No summary due to the no library owned it in Japan

—1994—

9. Gottlieb, Henrik. "Subtitling : Diagonal Translation." *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, Multilingual Matters, vol. 2, no. 1,

1994, pp. 101-21.

discusses the “diagonal” nature of subtitling, translating from spoken speech to written text from perspective of language transfer. He proposes some guidelines that subtitlers have to consider such as clarifying the purpose of translation, examining the meaning of a word in a certain context, minimized loss of information and so forth. He mentions that subtitling retains original elements and that leads to the criticism from viewers with the knowledge of the source language.

—1995—

10. Gottlieb, Henrik. “Establishing a Framework for a Typology of Subtitle Reading Strategies-Viewer Reactions to Deviations from Subtitling Standards.” *Communication Audiovisuelle Et Transferts Linguistiques*, Fédération Internationale des Traducteurs , 1995, pp. 388-409.

→No summary due to the no library owned it in Japan

—1996—

11. Kovačič, Irena. “Reinforcing or changing norms in subtitling.” *Teaching translation and interpreting 3*, edited by Cay Dollerup and Vibeke Appel, John Benjamins Publishing, 1996, pp. 105-10.

argues a necessity of changing norms, based on the notion of norms introduced into translation studies by Gideon Toury. It mentions that the final outcome of the teaching process of training subtitlers is the reinforcement of existing norms but they are not stable because they are affected by a given society and time. The author pays attention to a point that a shorter text does not always mean that the viewer will need less time to read the subtitle and be able to focus more on visual information, and

demonstrates it with examples.

—1997—

12. Gottlieb, Henrik. “Quality Revisited: The Rendering of English Idioms in Danish Television Subtitles vs. Printed Translations.” *Text Typology and Translation*, edited by Anna Trosborg, John Benjamins Publishing, 1997, pp. 309-38.

claims that subtitling can be defined as a (1) written, (2) additive, (3) synchronous type of translation, (4) fleeting and (5) polysemiotic text type. From his investigation focusing on idiom translation of film and written text, he finds that fewer idioms are rendered “as idioms” in subtitles, but on the other hand, the non-idiomatic strategy of emulation is found five times as often in the novel translation.

—1998—

13. Karamitroglou, Fotios. “A Proposed Set of Subtitling Standards in Europe.” *Translation Journal*, vol. 2, no. 2, 1998, pp. 1-15.

aims to provide a unifying formula that cater for the needs of the individual European viewer and address the European audiovisual audience market as a whole. The author’s guidelines for subtitling aims to provide maximum appreciation and comprehension of the target film by maximizing the legibility and readability of the inserted subtitled text. He explained the suggested guidelines in detail by dividing it into some section such as spatial parameter and layout, temporal parameter and duration, punctuation and letter case and target text editing.

—1999—

14. Nornes, Ab éMark. “For an Abusive Subtitling.” *Film Quarterly*, U of California P, 1999, pp. 17-34.

claims that all subtitles are facing the violent reduction demanded by the apparatus, and subtitlers have developed a method of translation that conspires to hide its work from its own spectators. He calls such translation practice as “corrupt practice.” He explains this notion by looking at translations between English and Japanese, concluding that subtitlers should not be direct translations of foreign words, but strive for a perfect match with the Japanese soul.

—2000—

15. Hatim, Basil, and Ian Mason. “Politeness in Screen Translating.” *The Translation Studies Reader*, edited by Lawrence Venuti, 2000, pp. 430-45.

focuses on the pragmatic dimension of context and how the constraints of particular communicative tasks affect the textual devices employed both in original screen writing and in the writing of subtitles. They believe that politeness is almost inevitably underrepresented in subtitling. They concludes that it is difficult for the target language auditors to retrieve interpersonal meaning in its entirety, and may derive misleading impressions of characters’ directness or indirectness but more research will be needed to generalize this fact.

—2001—

16. Gottlieb, Henrik. “Texts, Translation and Subtitling in Theory, and in Denmark.” *Translators and Translations*, Aarhus Universitetsforlag, 2001, pp. 149-92.

aims to discuss systematically on the many faces of translation and to give special attention to subtitling. The author first mentions that non-verbal elements such as image and sounds are rarely considered part of the “text.” He tries to explain, with examples, the ST parameters such factuality, semiotic texture, audience and the translation parameters such as purpose, semiotic fidelity and translator’s responsibilities. He defines subtitling from comparison with other main types of translation, as prepared communication, using written language, acting as an additive, synchronous semiotic channel, being as part of a transient and polysemiotic text.

17. Rosa, Alexandra Assis. “Features of Oral and Written Communication in Subtitling.” *Multi Media Translation: Concepts, Practices, and Research*. John Benjamins Publishing, 2001, pp. 213-222.

tries to explain a correspondence between the group of linguistic varieties such as dialects and accents of the ST language and the system of the TT language, paying attention of a parallel between historical, regional, socio-cultural and situational varieties of ST and TT languages. The author critically mentions Gideon Toury’s argue point provided in his article in 1995 that the choice of structural features of oral and written registers in subtitles naturally involves the decision about the TT’s adequacy and/or acceptability in terms of register.

—2002—

18. Fukushima, Tatsuya, and David L. Major. “Translation Course in Film Subtitling.” *Translation Review*, vol. 64, no. 1, 2002, pp. 59-77.

claims that ultimate goal of a film translator is to produce the kind of translation that preserves the cultural identity of the source language while it is

optimally accessible to the prospective audience at the same time. As a part of their findings from their investigation, they propose two major factors of readability problems: the time required for the aforementioned linguistic adjustments and style manual focused extensively on audience-friendly linguistic adjustments.

19. Varela, Frederic Chaume. "Models of Research in Audiovisual Translation." *Babel*, vol. 48, no. 1, 2002, pp. 1-13.

As a first part, the author explains AVT in the place of Translation Studies. The author claims that AVT should not be considered as specialized translation but rather closes to "general translation" that easily assimilable for people with an average level of education but it has peculiarity constructed from the conjunction of images and words. He also introduces the history of development of AVT research, according to him, started from two main axes; the translation as the process and the product.

—2003—

20. Snell-Hornby, Mary. "Literary Translation as Multimedial Communication: On New Forms of Cultural Transfer." *Translation Translation*, edited by Susan Petrilli, Amsterdam, 2003, pp. 477-86.

mentions that the film is primarily a visual and dynamic medium, and it focuses essentially on action rather than abstract concepts. The function of the dialogue is to support this visually presented action, but it should not dominate it. She proposes a problem of the process of translating films that subtitlers do not have the possibility of interacting with the actors, and that leads to making obstacles for transferring cultural elements.

—2004—

21. Bartoll, Eduard. "Parameters for the Classification of Subtitles." *Topics in Audiovisual Translation*, edited by Pilar Orero, John Benjamins Publishing Company, 2004, pp. 53-60.

believes that the rapid technological development in all areas has given rise to new types of subtitles which do not fit in the already existing classifications of subtitles published up to date. Therefore, he proposed new classification of subtitle covering whole types of subtitles by taking into account technological and translation process. According to his classification, cinema subtitles are interlinguistic; they have the purpose of communicating, and are directed at people without hearing impairments and adults.

22. Bartrina, Francesca. "The Challenge of Research in Audiovisual Translation." *Topics in Audiovisual Translation*, edited by Pilar Orero, John Benjamins Publishing Company, 2004, pp. 157-68.

explains that theory of AVT has developed by borrowing theories from translation studies and film studies so far, and subtitles have valued with criteria based on those theories such as equivalence theory without taking into account of significant characteristics of AVT mediums, the co-existence of visual and sound on screen. With focusing on the translated product, she analyzes five possible areas of research; the study of the screen play, film adaptation, audience design, pragmatics and polysystem theory.

23. Bogucki, Lukasz. "The Constraint of Relevance in Subtitling." *The Journal of Specialised Translation*, edited by Lucile Desblache, U of Roehampton, vol. 1, 2004, pp. 71-88.

discusses the concept of subtitling mainly from the perspective of framework of Relevance Theory. The author mentions that subtitling translation consider the audience for not putting them to unnecessary effort to interpret subtitles ,which will be a weak point of relevance theory when we apply it to subtitling translation. However, he also claims that the necessity of ensuring optimum communication, which he considers one of constraints, can be linked the principle of relevance.

24. Chaume, Frederic. "Film studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation." *Meta: Journal des TraducteursMeta: Translators' Journal*, edited by Georges Bastin, Les Presses de l'Université de Montréal, vol. 49, no. 1, 2004, pp. 12-24.

explains the interplay of non-linguistic codes in film language and AVT. The author analyzes audiovisual texts from the perspectives of theoretical contribution of Translation Studies, Film Studies. He introduces a new paradigm based on operations in the transfer, concluding that translators oblige to use translation strategies available to transmit information contained narrative and code and the meaning that erupts from the interaction of image and word.

25. Díaz Cintas, Jorge. "In Search of Theoretical Framework for the Study of Audiovisual Translation." *Topics in Audiovisual Translation*, edited by Pilar Orero, John Benjamins Publishing Company, 2004, pp. 21-34.

analyzes the validity and functionality of the concept, descriptive translation theory to the AVT field. He includes the polysystem theory coined by Even-Zohar into DTS too. He takes up the problem that AVT research has been biased by linguistic dimension because DTS refers almost exclusively to the literary world. As a conclusion, the necessity of more cultural consideration along with linguistic one is claimed to apply the theories from translation studies to AVT world.

26. Díaz Cintas, Jorge. "Subtitling: the Long Journey to Academic Acknowledgement." *The Journal of Specialised Translation*, vol. 1, 2004, pp. 50-68.

repeatedly claims that AVT has gotten less attention in academic world on translation until very recently. It explains reasons behind its state of affairs such as the perception of AVT as a marginal activity compared to the already established translation field of the Bible and literary classics. To make AVT research more paid attention, researchers can combine its linguistic detention with feminist, post-colonial, gender or power and culture on AVT research. He also introduces belief line of AVT history with the names of some major researchers on it.

27. Gottlieb, Henrik. "Language-Political Implications of Subtitling." *Topics in Audiovisual Translation*, edited by Pilar Orero, John Benjamins Publishing Company, 2004, pp. 83-100.

defines subtitling as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, produced on the screen in synch with the original verbal message." He also mentioned the implications of subtitling by four dimensions; improving reading skills, boosting foreign language skills, (ideally) facilitating easy and cheap international program exchange and (in reality) cementing the dominance of English.

28. Hajmohammadi, Ali. "The Viewer as the Focus of Subtitling: Towards a Viewer-oriented Approach." *Translation Journal*, vol. 8, no. 4, 2004, translationjournal.net/journal/30subtitling.htm. Accessed 13 Oct. 2017.

is on the viewership of subtitling. The author starts his discussion on audience and Delabastita's model for film semiotics, and then moves to demands on viewers of

subtitled material with comparison of contract reading of translated literary texts and the viewing of subtitled film. He proposes viewer-oriented, image-bound approach to subtitling with critical review of some of current approaches such as focusing too much on reading speed and the concept of loss in the reading of subtitles.

—2005—

29. Cabrera, Gustavo Mendiluche, and Ana Isabel Hernández Bartolomé “New Trends in Audiovisual Translation: The Latest Challenging Modes.” *Miscelánea: a Journal of English and American Studies*, edited by Sonia Baelo Allué et al., vol. 31, Prensas Universitarias de Zaragoza, 2005, pp. 89-104.

introduces the existing modes of AVT including subtitle and concluded that all of them share two features: they blur the limits between written and oral, and they make audience design necessary. The two writers of this article, Ana and Gustavo mentions that dubbing is the most widespread translation mode in Spain and subtitle is the second. They show the graph of AVT modes according to different recent classifications at the last page of this article.

30. Díaz Cintas, Jorge. “Audiovisual Translation Today: A Question of Accessibility for All.” *Translating Today*, vol. 4, 2005, pp. 3-5.

first mentions that AVT has intimate relationship with technology and discusses some of new approaches and advocates for the concept of accessibility. He introduces a bit flow and perception of the research of AVT in academic world and mentions that subtitling for the deaf and the hard-of-hearing and audio description for the blind and the partially sighted has not had much visibility in it. He concludes that digital technology is an area of new opportunity and cinemas

and museums have to embrace accessibility more willingly for all people.

31. D áz Cintas, Jorge. “The Ever-Changing World of Subtitling: Some Major Developments.” *Research on Translation for Subtitling in Spain and Italy*, edited by John D. Sanderson, U of Alicante, 2005, pp. 17-26.

introduces major technical changes that has occurred in the field of AVT especially in subtitling translation. Regarding to subtitling, he mentions that it showed the greatest growth along with the technological development thanks to its quickest, economical, ubiquitous traits. As to the tendency of recent AVT translation in the world, dubbing countries are subtitling more and more and vice versa. He concludes that future subtitling will come out with lots of surprises.

—2006—

32. Chuang, Ying-Ting. “Studying Subtitle Translation from a Multi-Modal Approach.” *Babel*, vol. 52, no. 4, 2006, pp. 372-83.

discusses the concept of multimodality in the process of subtitle translation and different semiotic modes contribute different kinds to meanings to the film text, pointing out that subtitle translation focuses on the transferring of the spoken mode into the written mode, with regard to the visual and audio modes. The author claims that the translator has to consider the distribution and integration of the meanings of multimodes in order to create kind of equivalent wholeness between the ST and TT.

33. Howell, Peter. “Character Voice in Anime Subtitles.” *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, *Multilingual Matters*, vol. 14, no. 4, 2006, pp. 292-305.

proposes translational problems of the English subtitling of Japanese animation. He claims that there are two barriers for it: the major pragmatic and sociolinguistic difference between Japanese and English, and the technical constraints of subtitling as a mode of translation. As a part of conclusion, he comments that subtitling is ‘foreignizing’ in that it does not replace the original text as is usual in general translation, and it incorporates fewer adaptations than is the case in dubbing and comic-book translation.

—2007—

34. Ko, Leong. “The translator as editor: Subtitle translations for Chinese films.” *Translation Watch Quarterly*, vol. 3, no. 2, 2007, pp. 96-108.

→No summary due to the no library owned it in Japan

35. Pedersen, Jan. “Cultural Interchangeability: The Effects of Substituting Cultural References in Subtitling.” *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, *Multilingual Matters*, vol. 15, no. 1, 2007, pp. 30-48.

tries to clarify whether there are situations in which culture is interchangeable, whether one item of culture could be substituted for another. He investigates English subtitle and Scandinavian subtitles such as Swedish subtitle or Danish subtitle. He concludes that in the case of Scandinavian subtitles, culture is interchangeable in the domains of government, education, titles and food & beverages since the TT audience are liable to accept them as quasi-official equivalents in these domains.

—2008—

36. Di Giovanni, Elena. "From Darkness to Light in Subtitling." *Between text and image: updating research in screen translation*, edited by Delia Chiaro, Christine Heiss et al., John Benjamins Publishing, 2008, pp. 197-210.

focuses on the status of subtitling in Italy. The author believes that the need to put subtitling in a broader context, and more complex and systematic research with insights from disciplines such as cultural studies and sociology, can help bring to light the relevance and potential of subtitling. In addition, that leads to an increase in attention from critics and viewers.

37. Kapsaskis, Dionysis. "Translation and Film: On the Defamiliarizing Effect of Subtitles." *New Voices in Translation Studies*, edited by Geraldine Brodie et al., International Association for Translation and Intercultural Studies, vol. 4, 2008, pp. 42-52.

is on investigations of the aesthetic and political implications of subtitling by bringing together aspects of film theory and translation theory. He discusses "foreignness" of films causing a defamiliarizing effect: formal foreignness, in the sense that subtitles belong properly neither to the text nor to the image, and geopolitical foreignness, by allowing access to a film in a different language, interlingual subtitles bring a foreign product to a domestic market and challenge cultural and linguistic stereotypes.

38. Tang, Jun. "A Cross-Cultural Perspective on Production and Reception of Disney's *Mulan* through its Chinese Subtitles." *European Journal of English Studies*, Routledge, vol. 12, 2008, pp. 149-62.

is on a cross-cultural analysis of a film, Disney's *Mulan* and its Chinese

subtitles alongside the reception of the Chinese subtitled version. The author claims that subtitling is not necessarily source-oriented and viewers' reception of subtitles is shaped by a variety of social variables. He concludes that subtitle translator is likely to adopt target-oriented translation rather than source-oriented ones if the translator chooses to conform to the target audience' expectations and preference.

—2009—

39. Bruti, Silvia. "The Translation of Compliments in Subtitles." *New Trends in Audiovisual Translation*, edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 226-38.

discusses how they are translated in the subtitled DVD versions of various British/US films and how what is expunged can be recovered from the nonlinguistic communicative channels. Her investigation indicates the utterance of compliments should be profoundly affected by the reduction process at work in the creation of subtitles, as they belong to the realm of expressivity and do not provide the viewer with strictly factual information, and there is a marked preference for omissions and reductions in subtitles.

40. Díaz Cintas, Jorge. "Introduction—Audiovisual Translation: An Overview of its Potential." *New Trends in Audiovisual Translation*, edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 1-20.

summarizes the history of development of AVT studies. He emphasizes that the attention to AVT is followed by the development of technology and economical work of audiovisual productions. As a conclusion, he mentions that traditionally, the primary role of AVT has been to act as a means for viewers to understand a

programme shot in another language, but the possibilities of AVT have expanded beyond the traditional roles in recent years.

41. Gambier, Yves. "Challenges in Research on Audiovisual Translation." *Translation Research Projects 2*, edited by Anthony Pym and Alexander Perekrestenko, Tarragona: Intercultural Studies Group, 2009, pp.17-25, www.intercultural.urv.cat/publications/translation-research-projects-2/. Accessed 16 Aug. 2017.

believes that very few systematic studies have examined the production and reception or the cultural and linguistic impact of AVT. Then he proposes concepts in translation studies should be revised, extended and rethought when they applied to AVT: the concept of text, the concept of authorship, the concept of sense, translation units, translation, translation strategy, norms, written and oral, "AVT disturb translation studies."

42. Gartzonika, Olga and Adriana Serban. "Greek Soldiers on the Screen: Politeness, Fluency and Audience Design in Subtitling." *New Trends in Audiovisual Translation.*, edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 239-50.

focuses on the interaction between the characters on screen, with special focus on the politeness and potential face-threatening acts in the original dialogue. He mentions that the subtitlers change levels of sharpness of words depends on the film's setting or tone. In addition, the subtitlers' judgment to translation output is not always turned out to be right for all audience rather it is almost impossible to meet the needs of all audience.

43. Georgakopoulou, Panayota. "Subtitling for the DVD Industry." *Audiovisual Translation: Language Transfer on Screen*, edited by Jorge Díaz Cintas and

Gunilla Anderman, Palgrave Macmillan, 2009, pp. 21-35.

started discussion by introducing the idea that subtitles are said to be most successful when not noticed by the viewer. Based on this idea, he mentions the subtitlers' role and the techniques used to make subtitles unobtrusive by taking a look at three constraints of subtitling; the technical (space for readability, time in a relation with reading speed and presentation of subtitles on screen), textual and linguistic.

44. Gottlieb, Henrik. "Subtitling Against the Current: Danish Concepts, English Minds." *New Trends in Audiovisual Translation*. edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 21-43.

explains the conflicting factors that influence the degree of fidelity in subtitling and the treatment of Anglo-American localisms in the Danish subtitles for American films. The author mentions that source-orientation should be especially pronounced in subtitling, as no part of the original work is replaced, and subtitles are added to the original and presented in sync with the dialogue, summing up the picture is much more complex than expected in the hypothesis.

45. Longo, Abele. "Subtitling the Italian South." *New Trends in Audiovisual Translation*, edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 99-108.

mentions that since the early 1990s subtitling Italian dialects into standard Italian has become an established practice with a new generation of independent filmmakers based in the south of the country. At the end of his discussion, he mentions that subtitling may alter a film's signification through omission of words and expressions which are part of the subtleties and nuances of the source language, and this can be a possible solution against the Italianisation of Italian dialects.

46. Mijas, Hanna. "A New Approach to Translating Culture in Subtitling." *Respectus Philologicus*, vol. 15, no. 20, 2009, pp. 53-61.

believes that scholars have concentrated on the lexical and linguistic aspect of cultural translation in subtitling but they fail to acknowledge other important elements constituting the translation process, such as the agency of the translator or the translator's beliefs and behavior. He emphasizes that the subtitlers must first of all remember about authenticity and credibility, otherwise the target viewer may treat the translation as manipulation.

47. Perego, Elisa. "The Codification of Nonverbal Information in Subtitled Texts." *New Trends in Audiovisual Translation*, edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 58-69.

is mainly about the semiotic nature of film texts and their translation. She defines and applies three forms of explication that actively participate in the codification of nonverbal information: adding, specification, reformulation. She concluded that Codification of nonverbal information in subtitling represents a target oriented device in terms of assisting the audience who are simultaneously watching, listening and reading, and often have to rely predominantly on the written channel.

48. Pettit, Zoë "Connecting Cultures: Cultural Transfer in Subtitling." *New Trends in Audiovisual Translation*. edited by Jorge Díaz Cintas, Multilingual Matters, 2009, pp. 44-57.

explains cultural transfer focusing on verbal and visual signs of dubbed and subtitled texts. His analysis confirms that, in spite of the subtitling's change in medium from spoken to written, oral features are frequently retained. In dubbing, constraints of lip synchronization have great influence on translation; generally

phonetic equivalence is attained at the expense of semantic equivalence. He mentions that following factors might also affect the translation: the type of audiovisual text, target audience, the format for distribution and genres of film.

49. Sokoli, Stavroula. "Subtitling Norms in Greece and Spain." *Audiovisual Translation: Language Transfer on Screen*, edited by Jorge D áz Cintas and Gunilla Anderman, Palgrave Macmillan, 2009, pp. 36-48.

points out that the films has four basic elements as the audiovisual text: the acoustic verbal (dialogue), the acoustic nonverbal (score, sounds), the visual nonverbal (image) and the visual verbal element (subtitle). She analyzes and compares the subtitles in dubbing country, Spain and the ones in subtitling country, Greece. Analysis indicates that both countries have norms in subtitling; the synchronisation with the acoustic element in Spain, and the preference for completeness of meaning in Greece.

—2010—

50. Mubenga, Kajingulu Somwe. "Investigating Norms in Interlingual Subtitling: A Systemic Functional Perspective." *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, *Multilingual Matters*, vol. 18, no. 4, 2010, pp. 251-74.

is on the investigation of norms in interlingual subtitling from a systemic functional perspective. It has three sections: some challenges that subtitlers face in film translation, reviews briefly the literature on norms in AVT and the discovery of norms in interlingual subtitling. The author claims as a part of his conclusion that subtitlers should always remember that subtitles are an aid to comprehension and viewers also bring their linguistic knowledge and knowledge of the world in order to decode the messages, draw reasonable inferences and understand the film.

51. Pedersen, Jan. "When Do You Go for Benevolent Intervention? How Subtitlers Determine the Need for Cultural Mediation." *New Insights into Audiovisual Translation and Media Accessibility: Media for All 2*, edited by Jorge Díaz Cintas et al., Rodopi, 2010, pp. 67-80.

explores how subtitlers know when to opt for benevolent intervention and act as cultural mediators and when not to do so from the perspective of appraising transculturality; how a viewer of audiovisual material can access referents of cultural items. The author concludes that it is done through the use of intuition as being a part of the TT audience, through the aid of the ST, and through the use of secondary source such as newspaper or corpora. He also introduces the trend in Scandinavia that transcultural appraisal is being less demanding partly due to the globalisation.

52. Pinto, Derrin. "Lost in Subtitle Translations: The Case of Advice in the English Subtitles of Spanish Films." *Intercultural Pragmatics*. edited by Istvan Kecskes, Walter de Gruyter, vol. 7, no. 2, 2010, pp. 257-77.

focuses on the different manifestations of linguistic politeness in Spanish and English subtitles. The author assumes that it stems from the use of colloquial speech, especially swearing, which often leads to unnatural translations in English subtitle. He mentions that even minor misinterpretations of the characters caused by peculiar politeness translation can encourage the formation of derogatory stereotypes of the unfamiliar culture.

53. Ramière, Nathalie. "Are You 'Lost in Translation' when watching a foreign film? Towards An Alternative Approach to Judging Audiovisual Translation." *Australian Journal of French Studies*, edited by Brian Nelson, Monash U, vol. 47, no. 1, 2010,

pp. 100-15.

discusses a problem of the translation of culturally bound material sorting in two kinds: (a) “referential problems” relative to the absence of a particular referent in the target culture, and (b) “connotational problems” resulting from different networks of images and associations in the two cultural contexts. Although he proposes the translational problem, he also puts arguing point to spectators, claiming that viewers are able to accept “not understanding everything” or being faced with “unfamiliar” realities.

54. Zabalbeascoa, Patrick. “Translation in Constrained Communication and Entertainment.” *New Insights into Audiovisual Translation and Media Accessibility: Media for All 2*, edited by Jorge Díaz Cintas et al., Rodopi, 2010, pp. 25-40.

introduces two types of AVT study with the consideration of increasing of audiovisual communication’s influence among people. The first type is the specific nature of AVT by applying general theories of translation to AVT, which combined with descriptive and case studies. The other type is the AVT studies for finding more about the nature of translation, which will leads to development of general theories. He focuses on not only the contribution of general theories to AVT studies but also the contribution of AVT to general theories.

—2011—

55. Jazini, Alireza and Hossein Vahid Dastjerdi. “Killing Two Birds with One Stone: Translation of the Unseen and Off-Camera Speech and Sounds in English Movies Subtitled into Persian.” *Uluslararası Sosyal Araştırmalar Dergisi* [Journal of International Social Research.] edited by Muhammet Kuzubas, Muhammet Kuzubas , vol. 4, no. 19, 2011, pp. 60-77

attempts to elucidate how unseen and off-camera utterances and sound effects have been treated in Persian subtitles of English movies to reach all kind of viewers. They investigate three English movies, and its analyses reveal that the unseen and off-camera sounds have been totally ignored and the unseen and off-camera speech were translated as any ordinary part of the films. From this outcome, they concludes that the main aim of good subtitling which is provision of comprehension and enjoyment for the viewers has not been achieved.

56. Ortega, Elena Sanz. "Subtitling and the Relevance of Non-Verbal Information in Polyglot Films." *New Voices in Translation Studies*, Mona Baker, vol. 7, 2011, pp. 19-34.

demonstrates the significant function that non-verbal information can perform when subtitling polyglot films and aims to explain how communication is established between the fictional characters and how that communication is conveyed to the audience. He claims that non-verbal information is essential to understanding the semantics of the sequence.

—2012—

57. Guillot, Marie-Noëlle. "Stylisation and Representation in Subtitles: Can Less Be More?" *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, *Multilingual Matters*, vol. 20, no. 4, 2012, pp. 479-94.

explains film dialogues and interlingual subtitles from the perspective of linguistic and cultural representation. She especially focuses on the "loss" in subtitles such as connotations, humor, orality, sociolinguistic markers and so forth. She mentions that, in subtitled films, audience can recognize otherness between original utterance and subtitles, and that situation makes criticism from audience

with knowledge of the ST to subtitle translation.

—2013—

58. Greenall, Annjo K. “The Knowledgeable Audience as Critic: an Empirical Study of Folk Perceptions of Good and Bad Translations in Subtitles.” *Translation Right or Wrong*, edited by Susana Bayó Belenguer et al., Four Courts Press, 2013, pp. 246-60.

→No summary due to the no library owned it in Japan

—2014—

59. Dwyer, Tessa. “B-Grade Subtitles.” *B is for Bad Cinema: Aesthetics, Politics, and Cultural Value*, edited by Claire Perkins and Constantine Verevis, Suny Press, 2014, pp. 43-64.

focuses on the quality of subtitles in the films. Along with the predominance of English as a lingua franca throughout the Asian region and beyond, “B-grade subtitles” has got the attention as bad film discourses in the subtitled version of films. The author mentions that B-grade subtitles has a possibility of changing films into bad films by misunderstandings or errors of translations.

60. Janečková, Emilia. “Teaching audiovisual Translation: Theory and Practice in the Twenty-First Century.” *Cankaya U Journal of Humanities and Social Sciences*, vol. 9, 2014, pp. 17-30.

is mainly about the education for translators but she also focuses on the roles and skills of ideal translators. She proposes four competence areas as requirements of the present-day translator: professional competence, language competence,

cultural competence and technical competence. She claims that educating translators could lead to increase the quality of the translation process in future audiovisual works.

61. Lanza, Camino Gutiérrez. "English-Spanish Subtitling and Dubbing 1960s and 1970s: Voices of Suspense in Polanski's *Repulsion*." *The Voices of Suspense and Their Translation in Thrillers*, edited by Susanne M. Cadera and Anita Pavić Pintarić, Rodopi, 2014, pp. 275-88.

mentions the theoretical and methodological framework of DTS particularly on the relevance of translations as cultural facts of the TC and the intimate relationship between texts and contexts by taking up Roman Polanski's first film in English *Repulsion* and its recreation for Spanish audience as suspense presented examples. The author's analysis confirmed that restrained use of explicit sexual language may alter character portrayal and diminish the impact it was originally meant to have, and that leads to slight different effect on the target audience.

62. McClarty, Rebecca. "In Support of Creative Subtitling: Contemporary Context and Theoretical Framework." *Perspectives: Studies in Translatology*, edited by Roberto A. Valdeon, Multilingual Matters, vol. 22, no. 4, 2014, pp. 592-606.

discusses the potential use of creative subtitling, a subtitling practice that creatively responds to the individual film text in terms of both language and style such as the use of different font styles or colors of letters. She connotes spectator-oriented idea, proposing that the application of creative subtitling should be dependent upon the needs of the target audience.

63. Mereu Keating, Carla. "The Translation of Ethnonyms and Racial Slurs in Films: American blackness in Italian dubbing and subtitling." *European Journal of*

English Studies, vol. 18, no. 3, 2014, pp. 295-315.

→No summary due to the no library owned it in Japan

64. Raine, Michael. "From Hybridity to Dispersion: Film Subtitling as an Adaptive Practice." *Media and Translation: An Interdisciplinary Approach*, edited by Dror Abend-David, Bloomsbury Publishing, 2014, pp. 151-72.

discusses AVT and film studies accounts of the relation between verbal and other individual material in the film along with the history of subtitles and theoretical development of AVT studies. The author explains that, in the history originally, subtitles were conceived not as a serious translation but as a necessary evil, so that we could concentrate on the "film itself, and the goal was to reduce confusion, not to convey the subtitles of the original dialogue.

—2015—

(N/A as of February 9th)

—2016—

65. Khalaf, Abed Shahooth and Sabariah Md Rashid. "Attenuating Obscenity of Swearwords in the Amateur Subtitling of English Movies into Arabic." *Arab World English Journal*. edited by Khairi Al-Zubaidi, vol. 7, no. 1, 2016, pp. 295-309.

explains the interlingual subtitling of swearwords poses challenges to translators due to differences in the degree of tolerating the obscenity of such words by various speech communities. The author's investigation indicates a tendency of mitigating the obscenity of expressions and words that cause offence. It also shows that the cultural norms is more influential than the technical constraints characterized subtitling most significantly from other means of

translation.

—2017—

66. Díaz Cintas, Jorge. “Subtitling: Theory, Practice and Research.” *The Routledge Handbook of Translation Studies*, edited by Carmen Millán and Francesca Bartrina, Routledge, 2017, pp. 273-87.

introduces the development of subtitle translation in relation with the advancement of technologies which brings changes to the manner of subtitle translation. According to the author, subtitle in theory and practice has been explored by approaches such as the linguistic, cultural spheres, technical dimension, relevance and application to the translation studies. He mentions that subtitles differentiate its traits from dubbing by the cohabitation with original texts. He also explains subtitles’ characteristics, major problems, constraints, power to the society, prior research pass on academic fields.

67. Gambier, Yves. “The Position of Audiovisual Translation Studies.” *The Routledge Handbook of Translation Studies*, edited by Carmen Millán and Francesca Bartrina, Routledge, 2017, pp. 45-59.

summarizes and explains the history of AVT studies and its investigation, types of AVT and major challenges that AVT studies potentially entails such as necessity of revises notions under translation studies to apply them to AVT studies. At the latter of his discussion, he proposes the characterization of AVT: its semiotic composition with redundancy between the different systems of signs, audience comprehension and perception, the professional commission and translation competence.

2) Books

—1982—～—1991—

(N/A as of February 9th)

—1992—

68. Dollerup, Cay, and Anne Loddegaard, editors. *Teaching translation and interpreting: training, talent, and experience*. John Benjamins Publishing, 1992.

→A collection of articles. For individual information, see #7

69. Ivarsson, Jan, and Robert F. Crofts, editors. *Subtitling for the Media: A Handbook of an Art*. Transedit, 1992.

→No summary due to the no library owned it in Japan

—1993—～—1995—

(N/A as of February 9th)

—1996—

70. Dollerup, Cay and Vibeke Appel, editors. *Teaching translation and interpreting 3*. John Benjamins Publishing, 1996.

→A collection of articles. For individual information, see #11

—1997—

71. Gottlieb, Henrik. *Subtitles, translation & idioms*. U of Copenhagen, 1997.

→No summary due to the no library owned it in Japan

72. Trosborg, Anna, editor. *Text Typology and Translation*. John Benjamins Publishing, 1997.

→ A collection of articles. For individual information, see # 12

—1998—

73. Baker, Mona, editor. *Routledge Encyclopedia of Translation Studies*, Routledge, 1998, pp. 244-48.

The session, Subtitling, introduces major features, type and futuristic possibility of subtitling. Regarding to the world on AVT translation, it is divided into four blocks; source-language, dubbing, voice-over and subtitling countries. It also introduces intralingual subtitling and interlingual subtitling from perspective of linguistic traits, and open subtitles and closed subtitling from that of technical traits. As to the future subtitling, personal subtitling is introduced. It is the new type of subtitling that the viewer can choose not just between different target language but also different styles or levels of subtitling .

—1999—

(N/A as of February 9th)

—2000—

74. Karamitroglou, Fotios. *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice between Subtitling and Revoicing in Greece*, edited by Raymond van den Broek and Ton Naaijkens, Rodopi, 2000, pp. 1-12, 67-69, 97-103.

is on a methodology with focus on norms of AVT. He starts with definitions

and histories of subtitling and revoicing and proceeds to theoretical issues that have been discussed by scholars. He mentions that frequent raised question in AVT is that whether translation theory can actually incorporate AVT within its general scope. By taking citation of Ballester's idea, he assumes that it is because of the lack of cultural prestige in audiovisual mass-media to be considered that AVT is inferior to written or literary translation.

75. Venuti, Lawrence, editor. *The Translation Studies Reader*, Psychology Press, 2000.

→ A collection of articles. For individual information, see #15

—2001—

76. Gambier, Yves and Henrik Gottlieb, editors. *Multi Media Translation: Concepts, Practices, and Research*. John Benjamins Publishing, 2001.

→ A collection of articles. For individual information, see #17

—2002—

(N/A as of February 9th)

—2003—

77. Petrilli, Susan, editor. *Translation Translation*. Amsterdam, 2003.

→ A collection of articles. For individual information, see #20

—2004—

78. Gottlieb, Henrik. *Screen Translation. Seven studies in subtitling dubbing and*

voice-over. U of Copenhagen, 2004.

→No summary due to the no library owned it in Japan

—2005—~—2006—

(N/A as of February 9th)

—2007—

79. Nornes, Ab éMark. *Cinema Babel: Translating Global Cinema*, U of Minnesota P, 2007, pp. 1-28, 155-187, 229-44.

In terms of film subtitles in the first part of this book, the author claims despite the rich complexity of the film translators' task and their singular role in mediating the foreign in cinema, they have been virtually ignored in film studies. In chapter five, the author introduces idea of "abusive subtitling" or "corrupt practice," a practice of translation that smoothes over its textual violence and domesticates all otherness while it pretends to bring the audience to an experience of the foreign.

—2008—

80. Chiaro, Delia, and Christine Heiss et al., editors. *Between text and image: updating research in screen translation*. John Benjamins Publishing, 2008.

→A collection of articles. For individual information, see #36

—2009—

81. D áz Cintas, Jorge, editor. *New Trends in Audiovisual Translation*. Multilingual Matters, 2009.

→ A collection of articles. For individual information, see #39 ,#40 ,#42 ,

#44 ,#45 ,#47 and #48

82. Díaz Cintas, Jorge and Gunilla Anderman, editors. *Audiovisual Translation: Language Transfer on Screen*. Palgrave Macmillan, 2009.

→ A collection of articles. For individual information, see #43 and #49

—2010—

83. Díaz Cintas, Jorge and Anna Matamala et al., editors. *New Insights into Audiovisual Translation and Media Accessibility: Media for All 2*. Rodopi, 2010.

→ A collection of articles. For individual information, see #51 and #54

84. Eleftheriotis, Dimitris. *Cinematic Journeys*. Edinburgh UP, 2010, pp. 180-86.

discusses the subtitle issues from the perspective of apparatus theory. The author mentions that the energy devoted to reading subtitles inevitably detracts from close attention to images and sounds. He also mentions relationship of subtitles' constraints and translators' translational decision : translators has to analyze the ST material carefully to select what should be transferred to the TT and what can or must be left out.

—2011—

85. O'Sullivan, Carol. *Translating Popular Film*. Palgrave Macmillan, 2011, pp. 9-39.

On the first section of this book, the author introduces the overview of AVT explaining that subtitling is the commonly used mode of AVT in smaller European language communities such as the Netherlands, Greece and the Nordic countries. By taking an investigation of English and Japanese subtitles, he concludes that

cinema has its own forms of language policy and language planning which dictate the design and management of foreign-language dialogue.

86. Pedersen, Jan. *Subtitling Norms for Television: An Exploration Focussing on Extralinguistic Cultural References*, John Benjamins Publishing, 2011, pp. 1-24.

discusses the nature of subtitles and the peculiarities of its medium. The author introduces the brief translational history of major dubbing countries such as Spain and France and subtitling countries such as the U.K. and Norway. In terms of condensation, “intrasemiotic redundancy” and “intersemiotic redundancy” compensate the loss of information in subtitles so the total loss of information is not so quantitative as the condensation rate suggests.

—2012—

87. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2012, pp. 267-94.

covers the theories and concepts that make up the field of translation studies. In chapter 11, the author introduces the theories and concepts transformed by the new media, mainly about AVT. Subtitling is explained that it is becoming increasingly popular for applied descriptive studies. She also introduces the concept of “vulnerable translation” and “transcreation,” localization and globalization, the effect of new technologies and corpus-based translation studies in this chapter.

—2013—

88. Williams, Jenny. *Theories of Translation*. Palgrave Macmillan, 2013, pp. 85-89.

mainly introduces the theories of translation but he set a small section for AVT

and explains its theoretical process briefly. He mentions that the discussions were centered to define the various type of audiovisual materials and to explore the relative merits of subtitling and dubbing in late 1990s. AVT theory has been researched by borrowing existing theories such as communication theory, relevance theory and norm theory. He concluded that AVT has been expanding the theoretical boundaries by revisiting key concepts in the discipline.

—2014—

89. Abend-David, Dror, editor. *Media and Translation: An Interdisciplinary Approach*. Bloomsbury Publishing, 2014.

→ A collection of articles. For individual information, see #64

90. Cadera, Susanne M. and Anita Pavić Pintarić, editors. *The Voices of Suspense and Their Translation in Thrillers*, Rodopi, 2014.

→ A collection of articles. For individual information, see #61

91. Orero, Pilar, editor. *Topics in Audiovisual Translation*. John Benjamins Publishing Company, 2004.

→ A collection of articles. For individual information, see #21 ,#22 ,#25 and #27

92. Pérez-González, Luis. *Audiovisual Translation: Theories, Methods and Issues*. Routledge, 2014.

is divided into three parts. The first part explains the development of AVT as a field of practice and research, and the genesis of traditional translation practices in the media marketplace. The second part examines the range of theoretical frameworks and translation models. Also, this chapter focuses on the search

methods that have proved most productive in the field. The third part focuses on the future development of AVT and theoretical apparatus of multimodality, a set of key notions including medium, mode, core mode and so forth.

93. Perkins, Claire and Constantine Verevis, editors. *B is for Bad Cinema: Aesthetics, Politics, and Cultural Value*. Suny Press, 2014.

→ A collection of articles. For individual information, see #59

—2015—~—2016—

(N/A as of February 9th)

—2017—

94. Millán, Carmen and Francesca Bartrina, editors. *The Routledge Handbook of Translation Studies*. Routledge, 2017.

→ A collection of articles. For individual information, see #66 and #67

Non-Academic Items

1) Guidebooks

—1982—～—2007—

(N/A as of February 9th)

—2008—

95. Schjoldager, Anne. *Understanding translation*. Academica, 2008.

→ No summary due to the no library owned it in Japan

—2009—～—2013—

(N/A as of February 9th)

—2014—

96. Díaz Cintas, Jorge and Aline Remael. *Audiovisual Translation, Subtitling*.

Routledge, 2014.

is divided into seven chapters offer approaches with exercises, discussion points and suggestions for research. It is explained from the very basic points, introduction to subtitling and then moves to the translators' working condition, the semiotics of subtitling, technical considerations, rules for subtitling, the linguistics of subtitling and major issues AVT facing. The book contains a DVD offering actual subtitling software WinCAPS, additional exercises linked to the book chapters and WinCAPS activities.

—2015—～—2017—

(N/A as of February 9th)

2) Column Articles

—2014—

97. Briffa, Charles. “The problem with subtitles.” *Times of Malta*, 24 Aug 2017, www.timesofmalta.com/mobile/articles/view/20140824/letters/The-problem-with-subtitles.532927. Accessed 13 Aug. 2017.

is an opinion share from Mark Anthony Falzon’s article “Jien jisimni Bond, James Bond” (*The Sunday Times of Malta*, August 17) discussing the perception of the Maltese regarding the dubbing and subtitling of films. The writer shares his experience of hindrance of comprehension when watching a film with Maltese subtitles. In conclusion, he claims that translation especially in AVT must consider the audience of target culture, and translation should be easy to understand.

98. Falzon, Mark Anthony. “Jiena jisimni Bond, James Bond.” *Times of Malta*, 17 Aug. 2014, www.timesofmalta.com/mobile/articles/view/20140817/opinion/Jiena-jisimni-Bond-James-Bond.532108. Accessed 13 Aug. 2017.

discusses the perception of film audience from his experience watching Kaurismäki’s *Le Havre* with subtitles translated by a university student. The writer found that audience felt odd feeling when watching it and it is not simply the matter of adding Maltese subtitles to English film. He says it comes from the sense of belonging to a language, in this case, that Maltese is believed to be theirs and theirs alone. This sense creates odd feeling when the English and Maltese come across in a film as dubbing or subtitles.

—2015—～—2016—

(N/A as of February 9th)

—2017—

99. Baseel, Casey. “Anime Your Name’s English Subtitles Struggle to Show Difference between ‘I’ and ‘I’ in Japanese.” *Sora News 24*, 28 Jan. 2017, en.rocketnews24.com/2017/01/28/anime-your-names-english-subtitles-struggle-to-show-difference-between-i-and-i-in-japanese/. Accessed 26 Jun. 2017.

regards to translational problem of Japanese anime film, *Your Name*. Depicting the translators’ struggle to translate multiple pronoun options for the first-person singular such as “watashi”, “ore”, “boku” in English which works crucially to show the relationship between the speaker and listener in Japanese contexts but can be translated all in just “I” in English. The translators’ dealt with this problem by just adding each Japanese pronoun after “I” in the subtitle. That means that only audience who would appreciate the humor are the ones who do not need the subtitles in the first place.

100. Jingjing, Li. “Controversial Translator Gives Behind-the-Scenes Look at How Imported Films Are Localized in China.” *Global Times*, 1 May 2017, www.globaltimes.cn/content/1044815.shtml. Accessed 21 June 2017.

An interview to a Chinese film subtitle translator, Jia Xiuyan who translated *Guardians of the Galaxy Vol. 2* (2017) into Chinese. She has been criticized that her translation is “incorrect” or “inappropriate.” She mentions that translator is asked to translate film in a certain way by the others such as production company, film's producer for commercial purpose. This “decision-making process” leads to her to be criticized as a translator without any knowledge of the film. She summarizes her statement, “there are actually no mistakes, just different

approaches when it comes to translation.”

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