

**TTR**

Traduction, terminologie, rédaction



**Delia Chiaro, Christine Heiss, and Chiara Bucaria, eds. *Between Text and Image. Updating Research in Screen Translation.* Amsterdam and Philadelphia, John Benjamins Publishing Company, 2008, 293 p.**

**Corrado Federici**

Volume 24, numéro 1, 1er semestre 2011

URI : <https://id.erudit.org/iderudit/1013262ar>

DOI : <https://doi.org/10.7202/1013262ar>

[Aller au sommaire du numéro](#)

Éditeur(s)

Association canadienne de traductologie

ISSN

0835-8443 (imprimé)

1708-2188 (numérique)

[Découvrir la revue](#)

Citer ce compte rendu

Federici, C. (2011). Compte rendu de [Delia Chiaro, Christine Heiss, and Chiara Bucaria, eds. *Between Text and Image. Updating Research in Screen Translation.* Amsterdam and Philadelphia, John Benjamins Publishing Company, 2008, 293 p.] *TTR*, 24(1), 232–235. <https://doi.org/10.7202/1013262ar>

Tous droits réservés © Corrado Federici, 2012

Ce document est protégé par la loi sur le droit d'auteur. L'utilisation des services d'Érudit (y compris la reproduction) est assujettie à sa politique d'utilisation que vous pouvez consulter en ligne.

<https://apropos.erudit.org/fr/usagers/politique-dutilisation/>

**é**rudit

Cet article est diffusé et préservé par Érudit.

Érudit est un consortium interuniversitaire sans but lucratif composé de l'Université de Montréal, l'Université Laval et l'Université du Québec à Montréal. Il a pour mission la promotion et la valorisation de la recherche.

<https://www.erudit.org/fr/>

dictionnaires de langue française. On pourrait aussi se demander ce qui a amené les lexicographes des trois dictionnaires bilingues à admettre certaines entrées en même temps. Une étude à ce sujet pourrait permettre de révéler l'origine du phénomène, voire la maternité (ou la paternité) de la nomenclature. On notera aussi que le corpus comprend le verbe *zire*, comme dans l'expression *faire zire*, qui n'est pas québécois, à notre connaissance, mais purement et strictement acadien.

Pour conclure, l'auteure propose une lexicographie bilingue nouveau genre, une lexicographie qui tiendrait compte des variétés linguistiques et de leurs registres dans une langue comme dans l'autre. Au lieu d'avoir une partie servant à expliquer l'autre (donc des dictionnaires qui ne remplissent qu'une fonction de décodage), cette nouvelle lexicographie, que l'auteure appelle *bi-langue*, permettrait le décodage et l'encodage à partir des deux langues et dans les deux langues. On peut imaginer que, dans ces dictionnaires, les lexicographes chercheraient à faire se correspondre les registres, ce qui en revanche donnerait à l'utilisateur-locuteur d'une langue *x* une image plus juste de la langue *y*.

Malgré les points faibles, l'ouvrage de Zotti ouvre des pans de recherche qui paraissent fort intéressants et qui vaudraient la peine d'être explorés plus en détail. C'est du moins l'opinion de l'humble *caribou* que je suis.

MARCO A. FIOLA  
UNIVERSITÉ RYERSON

**Delia Chiaro, Christine Heiss, and Chiara Bucaria, eds.**  
*Between Text and Image. Updating Research in Screen Translation.*  
Amsterdam and Philadelphia, John Benjamins Publishing  
Company, 2008, 293 p.

As the subtitle indicates, this volume, part of the Benjamins Translation Library Series, offers the reader a comprehensive overview of the current state of AVT (audiovisual translation) as well as a detailed description of the work carried out in this

area of research at the University of Bologna's Department of Interdisciplinary Studies in Translation, Languages and Cultures.

The book consists of a preface and an introduction that contextualize the 15 essays included in the publication—essays developed from presentations made at an international conference held in the fall of 2005 in the city of Forlì, Italy, precisely on the topic of screen translation. Ten of the authors are from Italian universities—five from the University of Bologna and five from the universities of Pavia, Naples, Perugia, Macerata, and Trieste—while the remaining authors are affiliated with other European universities, namely Barcelona (Spain), London (United Kingdom), Oviedo (Spain), Stockholm (Sweden), and Turku (Finland). The ample bibliography (27 pages), the filmography (three pages), and an appendix that lists some 30 pertinent websites make *Between Text and Image* a valuable reference tool as well as a compelling demonstration of current methodologies and heuristics applied to a fast growing discipline in its own right.

The contributions, which are indeed significant, are divided into two parts. The first deals with electronic databases and corpora, such as Forlix I (Forlì Corpus of Screen Translation) and INTCA (Interjecciones Català-Anglès), an electronic dictionary of interjections in English and Catalan. This section of the book discusses the ICT (Information and Communication Technology) and linguistic approaches to the study of the audiovisual material collected in these databases. The second part deals with the ways in which screen translations are perceived by viewers and listeners, and it proposes empirical, psycholinguistic, socio-economic approaches to the analysis of the relevant data. More than an update on the state of affairs in the scientific study of screen translation, which emerged in the early part of the 1990s, the present book provides a timely and thorough examination of areas of screen translation that, in the last two decades, have been overlooked entirely or have been treated only in a schematic fashion.

The fundamental assumption of the editors of the volume is that the methodologies used in Translation Studies are

not necessarily or completely transferable to this field and that, consequently, “new methodologies have to be devised in order to mirror technical constraints and peculiarities of this new form of linguistic transfer” (p. 38). To that end, the first part of the book presents the Forlix I project, an electronic collection that can be accessed in a variety of ways for the purpose of conducting an unmediated investigation of the data. The corpus consists of 30 films—in the original English, Italian, German, and French productions with subtitles or dubbing—amounting to 51 hours of fully transcribed audiovisual material, or roughly 300,000 words. The database allows the investigator to select specific domains, such as pragmatic categories, encyclopaedic entries, linguistic-cultural categories, and linguistic varieties. This digital project permits researchers to study the material contrastively, as opposed to dealing with case studies, as well as “to substantiate traditional qualitative observation with empirical data for the investigation of dubbing strategies” (p. 46). A common theme is the importance of the impact of kinetic and visual elements, such as body language, facial expression and tone, on the translation strategy adopted, in contrast to the tendency to isolate the linguistic expression from such conditioning factors. The essays in this part of the book provide effective and scientifically sound illustrations of the results that can be obtained, for example, by classifying discourse markers and illustrating “the need to produce a text which quite closely imitates spoken language” (p. 79).

The second part is dedicated, to a large extent, to the examination of dubbing of English language programs, soap operas, situation comedies, and documentaries aired on Italian television, together with the resultant phenomenon of “dubbese,” which can be defined as “the Italian spoken in all those films, cartoons, sitcoms, and any other imported foreign product, which are translated for the big and small screen” (p. 136). The purpose of the various studies conducted was to determine the degree of viewer sensitivity to the translation of sociolects and idiolects, to the quality or naturalness of the translations, and to the perceived strategies adopted by the translators. These empirical studies generated some very interesting results; for instance, the determination that “the attitudes of Italian TV viewers toward alternative methods of translating filmic products are changing”

(p. 146), that the language used in dubbed products “is considered completely separate from spoken Italian, and that no attempt is made to bring the two closer together” (p. 163), and that the Italian version of *Buffy the Vampire Slayer* “alters many aspects of the show, ranging from its innovative language to the way in which it represents gender identities” (p. 194). The authors of this section of the book engage with the concepts of “domestication,” “localization,” and “foreignization,” as well as the related notion of the translator’s “visibility,” a notion famously explored by Lawrence Venuti in *The Translator’s Invisibility: A History of Translation* (New York, Routledge, 1995).

In conclusion, one would have to agree with the statement that, “audiovisual translation is a field that has been growing in significance in recent decades and many young, enterprising scholars are directing their interest and efforts to the analysis of audiovisual programs” (p. 5). This excellent publication should go a long way to enhancing the development of the field in terms of both breadth and empirical rigour.

CORRADO FEDERICI  
BROCK UNIVERSITY

**Charles Le Blanc.** *Le complexe d’Hermès. Regards philosophiques sur la traduction.* Ottawa, Les Presses de l’Université d’Ottawa, coll. « Regards sur la traduction », 2009, 155 p.

### Un coup de critique dans la fourmilière traductologique

*Le complexe d’Hermès* de Charles Le Blanc<sup>1</sup> est un traité sur la bonne manière de théoriser la pratique de la traduction. L’ouvrage

---

1 Depuis juillet 2009, Charles Le Blanc est professeur à l’École de traduction et d’interprétation de l’Université d’Ottawa, où il donne, entre autres, le séminaire d’histoire de la traduction. En plus de ses cours de méthodologie et de théorie de la traduction, il a enseigné l’histoire de l’Antiquité à l’Université du Québec en Outaouais. *Le complexe d’Hermès* a été finaliste au prestigieux Prix du Gouverneur général du Canada en 2009 et a obtenu en 2010 le prix Victor-Barbeau de l’essai décerné par