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Main Challenges of in the Translation of Documentaries

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Documentary translation has been given little attention in audiovisual translation studies, probably due to the ‘false belief among researchers that deprived of the artifices of literary language or cinematic invention, documentaries could be nothing but a boring research topic’ (Franco, 1998:235). However, documentary translation is an interesting field, and this is why a few researchers have started to devote studies to the subject (Espasa, 2004; Franco, 1998; Orero, forthcoming). Although the definition of a theoretical framework is essential in any study, the aim of this article is not to present a state of documentary translation within audiovisual translation studies, but to present the main challenges audiovisual translators have to face when dealing with this type of products through real examples obtained from a professional practice in the English-Catalan combination. Hence, a deep theoretical discussion of the topic should not be expected, but a more practical approach.

First of all, a short overview of documentary translation will be given, focusing on the characteristics of the genre. Next, the main problems translators have to face will be classified in two categories: working conditions and more specific problems such as terminology, types of speakers and translation modes. Then, a corpus will be analysed and, finally, conclusions regarding documentary translation will be drawn.

1. Translating documentaries

Defining the term documentary is not easy, although from a professional view the difference is clear-cut: when a dubbing studio calls a professional to offer him or her a translation, the product manager clearly states whether it is a documentary, a film, an episode of a series or a cartoon. Nonetheless, from a theoretical point of view, the term documentary has been given different definitions, as shown by León (1999:59-64) and Espasa (2004), who also chart the origins of documentaries. One of the distinctive elements of documentaries as opposed to fictional products is that they deal with reality, but separating fiction and reality is not always easy and documentaries, although based upon reality, usually offer a subjective vision of this.

No resulta sencillo, por tanto, definir con precisión el concepto de documental, a partir del análisis de sus diferencias respecto a otras categorías de enunciados audiovisuales basados en hechos reales. Además, en algunos casos, ni siquiera es fácil determinar si una obra pertenece al dominio de la ficción o puede ser considerada como de ‘no ficción’ o informativa. ¿Cómo clasificar, por ejemplo, las obras que utilizan actores para reproducir situaciones reales? Algunos autores consideran, incluso, que el documentalista no hace sino construir otro tipo de enunciado ficticio, aunque sea utilizando materiales tomados de la realidad. (León, 1999:62)

Obviating theoretical discussions about this concept, and taking into account translators know what a documentary is, I will try to underline the specificities of this type of audiovisual translation and emphasise the main difficulties it presents for the professional. As Chaume (2003:189) points out, the distinction

between genres is only relevant if it entails different translation strategies, which are the key matters for the professional.

The description will be based on my personal experience as a freelance translator whose main client is Televisió de Catalunya (TVC).¹ In order to work for the Catalan television, translators have to take an exam and, once passed, the corporation authorises them to work for TVC, including them on a list which is sent to dubbing studios. Moreover, the job of translators and copy-editors — who are mostly freelance professionals— is controlled by a group of linguists who are members of the permanent staff of the television and who take care of the quality of the product, asking for retakes when it is not of the required standard. All these mechanisms are supposed to guarantee a certain degree of quality.

My own practice will serve as a source of the statements presented in this paper, but an additional validation corpus will also be used. The corpus consists of the documentaries broadcast by TVC on the week of September 1st 2003 on both their channels (TV3 and C33). A detailed list of these documentaries is shown at the appendix.² Apart from the individual experience and the validation corpus, a short informal questionnaire about documentary translation has been sent to colleagues in order to know their opinions.

2. Main Challenges When Translating Documentaries

Even though all documentaries are different —according to the target audience, intention and other factors— and all have their own particular difficulties, I will try to reach some generalisations, and I will classify the main problems concerning documentary translation in two groups: working conditions, on the one hand, and more specific problems such as terminology, types of speakers and translation modes, on the other.

2.1. Working conditions

With regard to working conditions, translators usually have to work against the clock. This is not a specific characteristic of the genre, but it is specially relevant since documentary translation usually demands more time. Although there are some of the so-called fictional products which require a great effort in searching information, in overall the translation of documentaries demands a longer research process than that of an episode of a series or a cartoon. This is why deadlines are one of its main constraints. According to Chaume (2003:149), the translator has between five and seven days (and even 15 days) to deliver the translation of about 90 minutes in the original language. In my personal experience, dubbing studios usually give you a week to translate a documentary, but in order to earn a decent salary translators have to render it in a much shorter period. With regard to deadlines fixed by the Catalan television to dubbing studios, as far as documentaries are concerned, they can be quite long, even more than a month. Even so, the studio might want to deliver the product sooner in order to have all recording studios operative and, therefore, the product manager allows less time to the translator. Sometimes it is the broadcasting channel itself which imposes a tight time limit, specially in certain types of documentaries related to the latest news which programmers could not forecast. A very particular case I could witness myself was the translation and revoicing of a documentary about Cirque du Soleil in one day, since the day after the Cirque started performing in Barcelona.

Another serious obstacle is the availability of a postproduction script and, when available, the quality of the transcription. Dries states that a 'post-production script is absolutely essential to all people involved in the dubbing of a foreign production' (Dries, 1995:22), and adds that 'Latin names of all flora and fauna appearing in the film script should be given' (Dries, 1995:23). Very often this is not the case. Sometimes the translator does not have a script and the main difficulties, in comparison to fictional products, are the abundance of terminological units and proper nouns. Besides, when the translator is given a transcript, this does not guarantee it is correct. There are documentaries in which the transcription of a proper noun is followed by a question mark, as indicating it might contain an error. For example, on the postproduction script of the episode *Nietzsche on Hardship* of the series *Philosophy: A Guide to Happiness*, three names are followed by a question mark (Pitzkorwatsch, Sils Maria, Monica Perego) and, on the episode *Schopenhauer in Love*, there are four (Joachim Stolberg, Elizabeth Neih, Atma, Bramines). But it is even more common to find wrong transcription with no indications, concerning both general language and specific proper nouns. Laine (1996:202) already stressed this problem and offered different examples —Jungle Reinhard instead of Django Reinhard, Jorn Asten instead of Jane Austen and Magnus Axle instead of Aldous Huxley—. I add a few more examples to the list from my own translations followed by the correct transcription:

We were just discussing the name for a while at what we should call our little collective. I really had a fascination with the name **Medullamagada** [*medulla oblongata*], which is the brain stem. But everyone said how is anyone gonna find the web page, no one knows how to spell **Medullamagada**, so we kicked around a couple of ideas and we were watching the movie *Metropolis*, and the **guard** [*god*] in the movie *Metropolis* is named Moloch. (*Hackers*)

Grant listens with interest to Professor Didier Raoult, director of the **French National Defence** [*Reference*] **Centre** for rickettsial disease. (*Red Storm*)

One of Hildebrand's suspects was on the Yucatan Peninsula of Mexico. There the State Oil Company, **Petrolinus Mexicana** [*Petróleos Mexicanos*], had detected a strange circular anomaly in the earth's gravity field. (*Crater of Death*)

All these examples show that translators should not trust the written text, but be critical and use it as a reference point, since they are translating an audiovisual product, not a written one. In order to find the correct transcription of proper names, translators can consult reference works, atlases and Internet resources, but first of all they should obtain the maximum amount of data of the documentary itself, since the original product is the prime source of information. Sometimes, when the narrator says a toponym, an image of the place might be seen or even a sign with the name written. However, in difficult cases, translators can consult native speakers, either personally, either using new technologies to send them a sound file recorded through the computer.

Apart from erroneous transcripts, translators might have to face inaccuracies or errors and, therefore, they have to decide whether to amend them or not, as in the following example:

In the southeastern part of the country, Merv was one of the most

prestigious of the ancient cities of Central Asia. This urban centre contains the secrets of five great eras. The archaeologists can continually gain insight into the populations' movements, their way of life as well as their extinction... The first city dates back to **16 BC**. (*World Discoveries*, 57)

According to multiple sources, the first city dates back to 6 BC.³ What should translators do? Theoretically the translator should not be held responsible for the errors contained in the original and should not have to verify the content, but the reality is quite different, since errors contained in the revoiced product can be ascribed to translators' incompetence. Hence, when a documentary seems to be of low quality, translators usually check the information.

The documentary presented as example was a French product but I was given an English translation of low quality —with French transcriptions of Arabic names and historical inconsistencies— and, therefore, false information was corrected. In this sense, documentaries are, from my own point of view, a bit different from other products, in so far as the core element is information, whereas in fiction films inaccuracies and mistakes are not so important, since the audience generally assumes they are not watching a real story.⁴

2.2. Specific genre difficulties: Terminology, speakers and translation modes

In relation to specific genre characteristics, audiovisual non-fictional products refer to a wide variety of subjects, with different specialisation levels, presented through different kinds of speakers and discourses which are revoiced using different techniques. First, I will focus on problems related to the subject, since all translators consulted highlight this as a key problem.

2.2.1. Terminology in documentary translation

Documentaries deal with a wide range of topics, which force audiovisual translators to do research and undertake terminological searches in different specialised areas. This implies that they do not tend to be specialists in a specific field, but they are able to get in a very short time all the information necessary about any specific area to understand the documentary and to be able to translate it. In order to show the variety of issues dealt, we just have to take a look at the documentaries broadcast in a week which constitute our corpus: they deal with anthropology (*Les princesses de Guizhou*), drawing techniques (*Pinta i dibuixa*), current issues (*City Folk*), human evolution (*El viatge humà*), tourism (*La meva ciutat estimada*), medicine (a documentary within *Punt Omega*), history (*Segle XX*), preservation of mummies (*La guia definitiva*), winds (*El catabàtic*) and wildlife (*Els campsions de la natura*, *El caçador de cocodrils*). In this last group the diversity is enormous: Cuban crocodiles, hunting dogs, Tasmanian devils, white-headed eagles or elephants, just to say a few of them.

The degree of specialisation of all these documentaries is different, according to its intention and its target audience (general public, children, learners), but they all include terminological units, although to a lesser extent than specialised texts. Specialised texts and documentaries differ considerably, as shown by León (1999:104), and, despite the latter do not generally present a high degree of specialisation due to the characteristics of their target audience, they contain terms which pose problems to translators. Scientific nomenclature of wildlife documentaries is a prototypical example.⁵ In the documentary

Beetles, record breakers, 15 terms referring to beetles appear in less than 30 minutes (longhorn beetle, cellar beetle, stag beetle, burying beetle or gravediggers, sexton beetle, tiger beetle, bloody nose beetle, tortoise beetle, diving beetle, devil's coach horse, weevil, click beetle, malachite beetle, oil beetle, cockchafer), apart from other animals such as horseshoe bats or meadow brown butterflies.

Following the Communicative Theory of Terminology (Cabr , 1999), terms are considered multidimensional lexical units which acquire specialised value according to discourse conditions. The translator must understand all the values associated with each unit and render them in the target language. This implies that, when translating non-fictional products, translators must undertake specific terminological searches (Cabr , 1992:319-333; 1999:193-195).

The first strategy should be extracting the maximum amount of information from the audiovisual product itself, without isolating units from the context. For example, in a wildlife documentary, they can refer to a specific animal while showing images of it or describing its characteristics. All these clues are essential when finding the equivalent, specially when the narrator uses a generic name which has to be rendered by a more specific name in the target language. For example, a 'heron' can be translated by the Catalan words 'agr ', 'bernat' o 'martinet', depending on the type of heron it refers to. If the translator decides it is better to use a specific name and not a family name ('ardeids'), the audiovisual context (image and text spoken) will help decide which species the documentary refers to and, hence, he will be able to use the best equivalent. In case the translator needs help from a specialist, video processing applications can be used to capture images of the bird and send them to an expert.

The previous example illustrates the importance of the images, but the spoken discourse also contains information which might help the translator understand the text. Rewording is one of such useful resources. Scientific documentaries targeted to a wide audience usually include specialised terms which are next reworded, so that the addressee can understand it ('x, that is to say, y'; 'x, which is y').

The second step is consulting all kinds of specialised reference works, terminological databases, Internet resources, parallel corpora, etc., and asking specialists. Once the translator has understood the meaning of the term, an adequate equivalent must be found using all types of resources. As the Communicative Theory of Terminology states (Cabr , 1999:85), variation exists and different denominative variants can sometimes be found, forcing the translator to choose the most adequate one to the context.

On the other hand, in minority (or minorised) languages, some terms might not exist, specially concerning new fields in which English has become the *lingua franca*. In Catalonia the terminology centre Termcat compiles and creates new terminology, when necessary, and it is an essential source of information. Nevertheless, when specialists have to be consulted and solutions have to be discussed, answers might arrive too late for the tight deadlines of audiovisual translators, who therefore have to create new terminology.

Another common problem are the differences between the terms proposed by official terminological entities such as Termcat and found in dictionaries and databases and those really used by most of the specialists. This is what Cabr  (1999:80) calls the difference between the terminology *in vivo* (spontaneous, natural) and the terminology *in vitro* (standardised, agreed by consensus). Which terms has to use the audiovisual translator? In a context of linguistic standardisation, should the translator use the terms proposed by terminological bodies although specialists do not use them or should the translator use real terminology although it might be full of loanwords? Or should the translator combine both terms, using terminology *in vivo* when a specialist talks and

resorting to terminology *in vitro* for the narrator? The answer is not easy but, in my opinion, that depends on the client wishes and the type, style, function and target audience of the documentary.

2.2.2. *Speakers and translation modes*

Apart from these challenges, difficulties also originate in the type of speakers and in the different techniques used. Next I will try to define the elements documentaries usually contain, based on the types of speakers, their relation to the addressee and the degree of spontaneity of their discourse.

- (1) A narration in third person, usually —not always— with a planned and formal discourse the speaker usually reads. The narrator is usually unseen, although some famous narrators might appear on screen at the beginning and at the end of the documentary and they might even talk in first person. The narrator addresses the speech to a target audience and, therefore, adapts the language to it, reinforcing what the specialist might have said in the interview with a more simple explanation.
- (2) Talking heads, that is to say, people who are interviewed and explain their own experiences or opinions on screen. The only edition done by journalists and technicians consists in selecting the relevant fragments and include them in the film. Although interviewees are aware that they are being recorded for a documentary and they adapt the degree of formality of their speech, they usually use a more spontaneous language which includes hesitations, false starts, repetitions, anacoluthons and other oral features which are not generally found in the narration. The degree of formality and the abundance of terminology depend on the subject and on the speaker.
- (3) Dialogues and spontaneous interventions in which the language tends to be informal and even vulgar, since they are not addressing the audience, but talking between them. For example, in the Canadian documentary *Walk Naked Singing*, about marijuana, there are lots of fragments in which gardeners use coarse language.
- (4) Finally, some documentaries might contain footage from historical archives or, in a specific type of non-fictional product (*making-of*), there might be scenes of the filming of a movie, mixing fiction and reality.

According to some orientations given by the Catalan television, in documentary translation the *narration* soundtrack is usually substituted by the target language version. In these cases, although isochrony is not so strict, the interaction text/image is essential and the translation has to conform to the image: ‘Even if the narrator is off-screen, the re-voiced narration must agree with the visual information being presented’ (Luyken, 1991:80). Narrators usually do not pose big problems with regard to the mode and tenor of discourse, since it is usually a planned discourse and language is formal. The translator has to render this in the target language, taking account the written text will have to be read and will arrive at the target audience as an audiovisual product.

Talking heads are generally revoiced using a voice-over technique. This technique is said to be applied in order to transmit authenticity and maintain the false illusion that an interpreter is translating the original speech. The original voice is heard and, simultaneously, a revoicing actor or television announcer reads the translation without expressing emotions. Theoretically, the target language version starts after hearing a few words in the original language and

then the original soundtrack is reduced to a minimum —or even disappears— till the end, when the original speaker is generally heard again. This initial and final period in which the original is heard lasts a few seconds, not more than four (Ávila, 1997) and generally two (Orero, forthcoming). This shortening in theory forces the translator to control the length of the translated version. There is not lip synchrony, but the translator must take into account the synchrony text/image (gestures, descriptions, etc.).

Interviewee's discourse differs from that of narrators: it is usually full of hesitations and oral features and has to be reworded in order to offer an understandable speech, unless these elements are specially significant. As Luyken points out (1991:141), 'fluffs, hesitations, grammatical errors made during the interview must be ignored'. This is one of the difficulties highlighted by most translators who have answered the questionnaire. Even when the interviewee does not speak good English and makes mistakes, these are corrected in the translated version, since the information given by the speaker and not formal issues are what really matters. On the contrary, in fiction films, these elements might be important in order to define the character and create a credible (not real) oral language. Can we imagine a Woody Allen acting with a free-flowing discourse without hesitation? Could we stand the fact that a dubbing actor would hesitate that much in revoicing an interview in which Allen talks about his latest movie?

Dialogues and spontaneous intervention are generally revoiced, but when someone speaks a different language they might be subtitled. In fact, subtitling is reduced to the minimum, since in the Catalan context it is not as wide-spread as the other techniques. In the Catalan television subtitles are only relevant when someone speaks in a different language, when *archive footage* is used or when scenes of a film are included in 'making of' documentaries. Captions used to identify the speaker are also translated by means of subtitles.

However, there are a few factors which can modify all these norms:

- Technical constraints might prevent technicians to substitute the narrator's track with the translated track and the product is therefore revoiced using a voice-over technique, leaving the original narrator's voice underneath.
- The narrator might be someone known or someone who acts emphatically. In these cases, a voice-over is used in order to perceive the emotional characteristics of the discourse.
- Programming factors can alter these criteria. When a documentary is programmed on prime-time and a wide audience is expected, voice-over is preferred to subtitling, whereas quality documentaries broadcast on a more cultural and innovative channel such as Canal 33 might be subtitled.

3. Corpus Analysis

Next, the techniques used in the corpus will be described and complemented with the indications given by translators, so as to see if these criteria are followed.

(1) *Narration*

The great majority of documentaries of the corpus, such as *Les princesses de Ghizou* and *Idees per crear*, substitute the original narrator with the target language version. Gender parity in the speakers is maintained and even in a particular case —*La meva ciutat estimada*— in which original speakers are children, the dubbing actor imitates a childish voice.

(2) *Voice-over*

Voice-over is generally used when the narrator appears on screen (*La magnificència de Tasmània*), but sometimes (*De viatge per França*) voice-over is used in all circumstances. Two documentaries use the voice-over technique to revoice an unseen narrator (*Pinta i dibuixa, Dibuixem amb en Blitz*). These documentaries are translated from the Italian, and a few words are heard at the beginning and at the end of each paragraph. Moreover, due to their characteristics —teaching of drawing techniques—, the interplay image/text is crucial. Although they are quite similar in structure and contents to one included in the previous group (*Idees per crear*), a different technique is used, probably due to technical constraints.

As far as interviewees are concerned, a voice-over technique is generally used, either when they talk on screen, either when they are off screen and have a more narrative discourse (*Ocre i aigua*). However, does the revoicing actor leave a few seconds at the beginning and at the end of the intervention? Does the translator take it into account? Do programmers think this is an important feature to maintain? In the documentary *Mons apart* no seconds are left at the beginning and at the end; in some cases a few seconds are left at the beginning and not at the end (*La magnificència de Tasmània, Punt Omega*), and there are documentaries in which the theoretical features of the technique are strictly maintained (*Dibuixem amb en Blitz*).

Some translators consider length constraints should be taken into account and, since there is not an adapter after the translator, they assume this task: they summarise the discourse of talking heads mostly by eliminating hesitations and repetitions typical of oral language. Then they check the isochrony by reading the text aloud. There are also other translators who admit not taking these length constraints into account, since neither the dubbing studio nor the television controllers have asked them to do so and, moreover, they do not get paid for it. In fact, some prefer to leave technical considerations such as the initial and the final seconds in which the original soundtrack is heard to the dubbing director's decision and, in some cases, they even consider that this shortening can be an obstacle in order to transmit all the information.

Although voice-over constraints are not as strict as dubbing constraints and lip synch is not important, I think someone should try to control the lengths of translations. Previously there was an adapter who took care of it, but this is not the case anymore, at least in my job context. In my personal opinion, translators are good candidates to do this job, but they should be paid a more decent fee. Nonfiction adaptation, although less obvious at first sight than fiction synchronisation, should not be left to the individual consideration of translators who are aware of the problem and do not want someone else to cut their translation, but it should be another step in the chain adequately rewarded.

(3) *Subtitling*

Subtitles are used for spontaneous interventions (*La guia definitiva*), songs (*De viatge per França*) and historical footage (*Segle XX*). Captions are also used to identify the speaker and to translate certain signs which appear on screen. A unique case among the corpus is *City Folk*, a European coproduction entirely subtitled.

(4) *Special cases*

A very special case is *Elsampions de la natura*, which uses a technique quite uncommon, at least in our context, when revoicing talking heads. The original soundtrack disappears and a type of revoicing technique is used in which isochrony is maintained, but not lip synchrony: it is like a dubbed product without lip synch.

The following table presents the distribution of techniques used in our corpus when revoicing narrators and interviewees:

Table 1. Translation techniques

<i>Technique</i>	<i>Percentage</i>
Narrator (off) + voice-over (on)	58%
Only narrator (off)	15%
Narrator (off) + Isochronous voice-over (on) ⁶	13%
Only voice-over (on and off)	11%
Only subtitling	3%

Taking into account the different types of techniques used, one can conclude documentary translators must master voice-over and narration techniques, but also subtitling.

4. Conclusions

To sum up, this paper wants to contribute to the description of a neglected audiovisual translation field focusing on the main challenges documentary translation presents. In spite of all generalisations presented in this article, two crucial elements should always be taken into account: on the one hand, documentaries are an audiovisual product and, therefore, sound and image are key elements of the film—it is not important what it is written on the script, but what it is heard and seen—; on the other, each original presents particular features which the translator has to perceive and render in the target language.

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Notes

1. For further information about the audiovisual translation market in Catalonia, see Zabalbeascoa, Izard and Santamaria (2001).
2. I have not taken into account neither those documentaries created by the Catalan television (*Catalunya des de l'aire*, *Karakia*, *Miguel Nè Terren*) nor those produced in cooperation with other channels such as Euskal Telebista or TVG (*Xina, el drac mil·lenari*), although they contain passages in foreign languages which have been revoiced or subtitled. However, foreign documentaries broadcast within a Catalan production have been included in the corpus. This is the case of some documentaries of *Tomorrow's World*, included in the programme *Punt omega*. I will also present examples from documentaries translated by myself (see appendix).
3. Such as www.globalheritagefund.org/sites/EMEA/middle_east/merv.html and www.thebritishmuseum.ac.uk/ane/anereexmerv.html
4. This is a general statement, since there are films based on true stories in which fiction and nonfiction are interwoven.

5. In other types of non-fictional products such as historical or social science documentaries there are also terms which translators have to render with precision, although they might not be as obvious at first sight.
6. This percentage is quite high because documentaries using this technique were broadcast on a daily basis during the week analysed, but I think the percentage within a whole year would be minimum.

Appendix

- (a) List of documentaries translated by myself which have been used in order to describe different aspects of documentary translation.

Beetles Record Breakers, Wildlife on One, BBC Natural History Unit; *Crater of Death*. BBC, 1997; *Hackers. World of Wonder*. Channel 4, 2001; *Philosophy: A Guide to Happiness. (Nietzsche on Hardship; Schopenhauer in Love)*. Channel 4, 2000; *Red Storm*. National Geographic, 2000; *World Discoveries*, 57. Hemisphere Productions, 2001; *Walk Naked Singing*. Elan Productions, 2002.

- (b) Corpus of documentaries broadcast on TV3 and C33. If a documentary is broadcast twice in the same week, it is only analysed once.

- 01/09/03. TV3. 07:05 La guia definitiva. 08:05 Vida salvatge. C33. 16:00 La Xina de les minories (Les princeses de Ghizou). 19:30 Pinta i dibuixa (Llapis, carbonet, el nu). 20:05 Campions de la natura (Els cocodrils de Cuba). 22:00 City Folk (Irlanda).
- 02/09/03. TV3. 07:10 La guia definitiva. 08:05 Tresors de la humanitat, patrimoni de la humanitat (Raboseria). C33. 04:55 City Folk. 05:20 La Xina de les minories (Les princeses de Ghizou). 06:10 Pinta i dibuixa (Llapis, carbonet, el nu). 06:35 Campions de la natura (Els cocodrils de Cuba). 16:00 Planeta Terra (Ocre i aigua). 19:25 Dibuíxem amb en Blitz. 20:00 Campions de la natura (Els jaguars). 21:00 Sorres ardents (El món implacable). 22:00 El viatge humà (A la recerca dels orígens).
- 03/09/03. TV3. 07:10 La guia definitiva dels gats. 08:15 La meua ciutat estimada (San Francisco). C33. 04:25 Sorres ardents (El món implacable). 06:05 El viatge humà (A la recerca dels orígens). 16:00 Planeta Terra. Mons apart. (Després del foc: ha arribat l'hora d'una nova Irlanda del Nord). 19:25 Horitzons estiu. Idees per crear (Cartonatge). 20:00 Campions de la natura (Els licaons). 23:00 Punt Omega.
- 04/09/03 TV3. 07:05 La guia definitiva de les mòmies. 08:15 La meua ciutat estimada. Londres. C33. 04:50 Aventures al món salvatge. 05:40 Mons apart (Després del foc: ha arribat l'hora d'una nova Irlanda del Nord). 06:35 Campions de la natura (Els licaons). 16:00 Mons apart. Tasmània. (Secrets del Sud. La magnificència de Tasmània). 19:20 Horitzons estiu. Pinta i dibuixa. (Pastel. La figura ambientada.) 20:00 Campions de la natura (L'àguila americana de cap blanc). 20:59 Viatgers.doc. De viatge per... França. 22:33 El katabàtic.
- 05/09/03 TV3. 07:06 L'anguila elèctrica de l'Amazones. 08:10 La meua ciutat estimada. Mèxic. C33. 00:22 Segle XX. Una força més poderosa (Un segle de confrontació no violenta). 04:20 De viatge per... França. 04:50 Mons apart (Secrets del sud: la magnificència de Tasmània). 05:40 Ocre i aigua. 06:35 Campions de la natura. 16:00 Mons apart (On el riu es troba

amb el mar). 19:30 Horitzons estiu. Dibuíem amb en Blitz. 20:00 Campions de la natura.

- 06/09/03. TV3. 07:01 Els últims paradisos (Malawi). C33. 05:20 Sorres ardents. El món implacable. 06:10 Mons apart. 14:55 National Geographic Specials (La força dels elefants).
- 07/09/03. TV3. 07:00 Els últims paradisos (El Kalahari). 07:50 Natura fantàstica (La meravella del moviment). 08:20 La família mundial. 08:45 Tresors del món, patrimoni de la humanitat. 09:20 Els asmat. C33. 04:30. Mons apart. 05:20. Dibuíem amb en Blitz. 06:10 Aventures al món salvatge. 15:00 National Geographic Specials (Els goril·les de Lossi: viure entre goril·les). 20:30 El caçador de cocodrils (El país dels diables). 05:50 Aventures al món salvatge (Al Brasil amb les llúdries gegants i els guacamais jacints).

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