Teaching
Voice-over Translation

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Aims

• Describe the design of the voice-over module
  a) present a general overview of the Postgraduate Diploma and Master’s Degree in Audiovisual Translation (Universitat Autònoma de Barcelona)
  b) Module design >> systematization of an audiovisual translation mode (voice-over)
Context

• Master in Audiovisual Translation
• Postgraduate Diploma in Audiovisual Translation
  http://www.fti.uab.es/pg.audiovisual/
• On-line Postgraduate Diploma and Master’s Degree in Audiovisual Translation
  http://www.fti.uab.es/onptav/indexcast.htm
## Master in Audiovisual Translation

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Voice-over module

– What should we teach?
– How should we teach it?
What should we teach?

• Master the voice-over technique
• Realistic view of the market (Spanish, Catalan)
• Acquire useful skills
  – systematization of voice-over
What should we teach?

• Genre > non-fictional products
• Types of voice-over > for production and for postproduction (Orero, 2004)
• Different tasks: translation, spotting, etc.
What should we teach?

• **Voice-over for production (Sierra)**
  – television, no script, no image, adaptation
  – interviews, sports events

• **Voice-over for postproduction**
  a) Translation (Martínez, Matamala)
  b) Translation + time codes + linguistic control (Cortés)
What should we teach?

- **Products**: documentaries (scientific, historical, travel, anthropological, human sciences, etc.), interviews (multiple topics), sport events, making-of doc.
- **Clients**: television and dubbing studio (cinema, DVD, television).
- **Tasks**: translation, spotting, linguistic control.
- **Material**: image + script, only image, only script, image in an “exotic” language and script in English.
What should we teach?

• Particular problems
  – comprehension problems
  – content errors in the original
  – terminology and documentation processes
  – proper nouns and numbers
  – types of speakers and types of languages
Syllabus

Theoretical/dubbing studio
1. Theoretical Aspects of Voice-over. Translating process.
2. Voice-over from the dubbing studio perspective

Voice-over for postproduction with a transcript


7. Registers and language variety. Interviews.
8. Relay translations: products in “exotic” languages.
Syllabus

Voice-over for postproduction without a script
9/10. Cultural and humanistic documentaries.

Voice-over for production
14. Translating interviews without a script.
15. Adaptation. Free commentary of sports events.
Summary

• Students learn to:
  – master the voice-over technique
  – production/postproduction voice-over
  – different working conditions and job types
  – different types of products

• Assessment: class attendance, participation, three short tasks.
How should we teach it?

- Teaching methodology
- Professional translators > lecturers
- Authentic materials captured > CD
- Classes: 2 hours + assignments/projects
Sample activities (I)

- **Aim**: detect a mistranscription and be aware they cannot “trust” the transcription
- **Material**: transcript + image
- **Script**: In my first combat was the Invasion of **Dower**. And I was on the boat cruise. And to see those bodies floating around in the water, tanks down and under the water, and all the boats. It was terrible.
- **Comments**: Students should be aware that it was the Invasion of **Tarawa** and check it with an Internet search.
Sample activities (II)

• **Aim**: correct errors

• **Material**: script + image

• **Script**: This is Victoria Falls at its most awesome. Full flood and **half a billion cubic metres of water a minute** slicing down a sheer wall of basalt.

• **Comments**: translate “billion”. They should find that in fact it refers to “half a million cubic metres”.

Sample activities (III)

- **Aim**: adapt proper nouns and convert square miles.
- **Material**: script + image
- **Script**: Each winter most of the North Atlantic humpback population migrate up to 4,000 miles from their northern feeding grounds to three nurseries in Dominican waters. Samana Bay, Navidad Bank and Silver Bank, a thousand square mile patch of reef.
- **Comments**: Dominican waters > Spanish. Bahía de Samaná, Banco de la Plata and Banco de la Navidad.
Sample activities (IV)

- **Aim:** adapting the text to the target audience.
- **Material:** script + image
- **Script:** Here (in Costa Rica) a patient explorer can spot over a half a million different plants and animals in a country smaller than West Virginia...
- **Comments:** adapt the reference. Find West Virginia’s area and find an equivalent country known both to the American speaker and the target audience.
Sample activities (V)

- **Aim**: terminological searches
- **Material**: script + image
- **Script**: “Reef encounter”, ten minutes of a documentary with the following wildlife terms: sea turtle, porcelain crab, big-eyed jack, hawksbill, sandperch, goatfish, bumphead parrotfish, green turtle.
- **Comments**: they should be able to identify the terminological units and search them on specialised resources and databases.
Sample activities (VI)

- **Aim**: listening comprehension
- **Material**: partial script + image of the documentary “Hackers”
- **Script**: script of the narrator/ no script for the interviews
- **Comments**: students should understand the interviewees and translate different excerpts. The narrator helps them contextualize a translation which is quite technical and contains quite a lot of slang due to the presence of young hackers.
Sample activities (VII)

• **Aim**: master the “relay” translation

• **Material**: image in Slovenian + subtitling script in English. “City Folk”.

• **Script**: in English.

• **Comments**: vocabulary is not difficult, since they talk about life in general, but students learn to synchronize text/image.
Sample activities (VIII)

- **Aim**: oral language rewording + informal language
- **Material**: image + script (Hollywood Inc.)
- **Script**: You know, Wes’s work is not getting enough coverage, its workmanlike, I mean, he just hated it, I mean, he thought it was terrible and the worst part about it was he thought the mask, the ghost mask was just idiotic. I don’t like it, and here’s what you have to do, you have to shoot every scene with seven different masks until I pick the one I like. I said, no fucking way. I said, shut us down. I said just shut us down right now. I said this is bullshit. Etc.
- **Comments**: translate informal language and reword oral language with fillers and repetitions (I mean, you know)
Sample activities (IX)

• Internet searches
• Translating without image
• Synchronizing text/ gestures
• Introducing Time Codes
• Comprehension of difficult accents
• And a lot more!
Conclusions

• Design of the voice-over module (Master in Audiovisual Translation, UAB)

• Identify the main features and problems of voice-over translation
Teaching Voice-over Translation

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