

Superimposed Voices and Respeaking

Code: 43819
ECTS Credits: 6

Degree	Type	Year	Semester
4315982 Audiovisual Translation	OB	0	2

Contact

Name: Judith Cortés Villarroya
Email: Judith.Cortes@uab.cat

Use of Languages

Principal working language: spanish (spa)

Teachers

Sara Bonjoch Llaquet

External teachers

Pablo Romero Fresco

Prerequisites

There are no prerequisites.

Objectives and Contextualisation

- Knowing the history and legal context of live subtitling at national and international level.
- Knowing the user's reality
- Understanding and analysing different audiovisual products with live subtitles
- Performing live subtitling of various types with their corresponding registers
- Getting to know the software, techniques and characteristics of live subtitles
- Acquiring theoretical knowledge and practical skills for creating subtitles using speech recognition
- Getting to know the voice-over technique and its different working systems: translation for postproduction (with and without script and synch) and for production (translation without script and adaptation).

Competences

- Act in accordance with the code of ethics of the profession.
- Continue the learning process, to a large extent autonomously.
- Discern the different modes and textual genres of audiovisual translation and media accessibility and their characteristics.
- Manage projects in audiovisual translation, accessibility, multimedia localisation, and translation of web pages and video games.
- Master strategies for the correction, linguistic revision and post-edition of audiovisual products.
- Recognise the translation problems specific to the different modes of audiovisual products and use the knowledge acquired to solve them.

- Translate and make accessible audiovisual products, multimedia products, web pages, video games and software.
- Use specific software to translate and make accessible audiovisual products, multimedia products and video games.

Learning Outcomes

1. Act in accordance with the code of ethics of the profession.
2. Continue the learning process, to a large extent autonomously.
3. Identify and correct errors in products translated through voice-over and respeaking.
4. Identify the principal characteristics of the voice-over and respeaking modes.
5. Produce translations for voice-overs and respeaking that fulfill the industry's professional standards.
6. Produce translations that conform to restrictions of space using respeaking technology.
7. Produce translations that conform to restrictions of space using the voice-over technique, with or without a script.
8. Recognise the financial and professional aspects of the respeaking and voice-over sector.
9. Solve translation problems related to respeaking.
10. Solve translation problems related to voice-overs.
11. Use software to translate through speech recognition.
12. Work in and lead teams engaging in translation for voice-over or respeaking.

Content

Voice over

- Theoretical aspects of voice over. Synchronies and main features.
- Practical aspects of voice over: typology and working systems, time codes, formatting and script types.
- The translation of documentaries: narrators and interviewees.
- The translation of realities and film additional materials.
- Aspects of linguistic variation. Terminological and formal aspects.
- Translation of unknown languages with English script.
- Translation with and without script.

Respeaking

- Live subtitling: definition, origins and types of subtitles.
- National and international panorama of live subtitling.
- The user.
- Speech recognition and subtitling software.
- Introduction to interpretation: techniques of concretion in discourse.
- Speech recognition: most frequent errors, punctuation. Programs of different types.

Methodology

The tools provided by UAB Virtual Campus are used for both classroom and virtual teaching modalities. The following methodologies will be used:

- Performing translation tasks.
- Performing translation projects.
- Exercise resolution.
- Presentations of individual/group work.
- Debates (in person or in forums).
- Cooperative learning techniques.

Didactic activities are organized in three blocks, according to the degree of autonomy required:

- a) Directed activities: the management of the lecturer is required to perform these activities.

- b) Supervised activities: a more or less punctual supervision by the lecturer is required to perform these activities.
- c) Autonomous activities: student organize themselves in time and effort in an autonomous way (individually or in groups).

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Activities supervised by the lecturer	18	0.72	1, 5, 3, 4, 12, 8, 9, 10, 2, 6, 7, 11
Autonomous work of students	96	3.84	1, 5, 3, 4, 12, 9, 10, 2, 6, 7, 11
Master classes and problem solving	36	1.44	1, 5, 3, 4, 8, 9, 10, 6, 7, 11

Assessment

The information concerning student evaluation, namely the assessed tasks and their relative weighting in the final mark, is a general orientation only. The lecturer teaching this course will provide a detailed description and breakdown at the beginning of the semester.

Prior to formally entering final marks, the lecturer will publish the date and time for assessment revision and the final mark. The lecturer and student will agree on the day and time to revise any of the assessed course activities.

Students have the right to resit or make up evaluated work providing they have submitted a minimum of 66.6% (two thirds), or more, of the formally assessed work which makes up the final grade and who have an average of 3.5 or more according to the evaluation criteria.

The lecturer will inform students of the procedure for resitting or making up evaluated work when they publish the final grade. This will be published before the final mark is entered into the system. The lecturer may require an individual assignment or test to make up for each failed evaluated task, or task not performed, or choose to combine failed assessed tasks for the same purpose.

A mark of no-evaluable (N/A Not Assessable) will be awarded if a student fails to hand in more than 25% of the assessed work used to calculate the final mark.

In cases of plagiarism, copying, identity theft, etc. in an evaluation activity, a mark of "0" will be given. If such a case is detected over more than one of the evaluable exercises then the student will be given a final mark of "0" for the course.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Continuous assessment exercises (voice-over)	10	0	0	1, 5, 3, 4, 12, 8, 10, 2, 6, 7
Exercise 1 (voice-over)	15	0	0	1, 5, 4, 12, 8, 10, 2, 7
Exercise 1 (voice-over)	20	0	0	1, 5, 3, 4, 12, 8, 9, 2, 6, 11
Exercise 2 (respeaking)	20	0	0	1, 5, 3, 4, 12, 8, 9, 2, 6, 11
Exercise 2 (voice-over)	15	0	0	1, 5, 3, 4, 12, 8, 10, 2, 7

Participation in class/fora of subtitling and respeaking	10	0	0	1, 3, 4, 8, 2, 11
Participation in voice over class/fora	10	0	0	1, 3, 4, 8, 10, 2

Bibliography

LIVE SUBTITLING

Arumí Ribas, M. and P. Romero-Fresco (2008) 'A Practical Proposal for the Training of Respeakers', *Journal of Specialised Translation* 10: 106-127. Available online: http://www.jostrans.org/issue10/art_arumi.php [last access 19 November 2015].

Baaring, I. (2006) 'Respeaking-based online subtitling in Denmark', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Respeaking-based_online_subtitling_in_Denmark [last access 19 November 2015].

Boulianne, G., J.-F. Beaumont, M. Boisvert, J. Brousseau, P. Cardinal, C. Chapdelaine, M.

Comeau, P. Ouellet, F. Osterrath and P. Dumouchel (2009) 'Shadow Speaking for Real-time Closed captioning of TV Broadcasts in French', in A. Matamala and P. Orero (eds) *Listening to Subtitles. Subtitles for the Deaf and Hard of Hearing*, Bern: Peter Lang, 191-207.

CSA (2011) *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes*, Paris: Conseil Supérieur de l'Audiovisuel. Available online: <http://www.csa.fr/Espace-juridique/Chartes/Charte-relative-a-la-qualite-du-sous-titrage-a-destination-des-personn> [last access 19 November 2015].

Dumouchel, P., G. Boulianne and J. Brousseau (2011) 'Measures for quality of closed captioning', in A. Şerban, A. Matamala and J.-M. Lavour (eds) *Audiovisual Translation in Close-up: Practical and Theoretical Approaches*, Bern: Peter Lang, 161-172.

English Broadcasters Group (EBG) (2014) *Report on Efforts to Improve the Quality of Closed Captioning*, Toronto: EBG. Available online: http://www.crtc.gc.ca/fra/BCASTING/ann_rep/bmt_cbc_rm_sm.pdf [last access 19 November 2015].

Eugeni, C. (2006) 'Introduzione al rispeaking televisivo', in C. Eugeni and

G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Introduzione_al_rispeaking_televisivo [last access 19 November 2015].

Eugeni, C. (2008a) 'Respeaking the News for the Deaf: for a real special needs-oriented subtitling', *Studies in English Language and Literature*, 21, National Taiwan University of Science and Technology, Taipei.

Eugeni, C. (2008b) 'A Sociolinguistic Approach to Real-time Subtitling: Respeaking vs. Shadowing and Simultaneous Interpreting', in C. J. Kellett Bidoli and E. Ochse (eds) *English in International Deaf Communication*, Bern: Peter Lang, 357-82.

Eugeni, C. (2009) *La sottotitolazione in diretta TV. Analisi strategica del rispeaking verbatim di BBC News* (Live Subtitling for TV. Strategic Analysis of Live Subtitling for BBC News), Unpublished PhD Thesis, Naples: Università degli Studi di Napoli Federico II.

Eugeni, C. (2009) 'Respeaking the BBC News: A Strategic Analysis of Respeaking on the BBC', *The Sign Language Translator and Interpreter*, 3(1): 29-68.

Eugeni, C. (2012) 'A Strategic Model for the Analysis of Respoken TV Subtitles', *US-China Foreign Language*, Vol. 10, No. 6.

- Eugeni, C. and G. Mack (2006) (eds) *Intralinea, Special Issue on New Technologies in Real Time Intralingual Subtitling*. Available online: <http://www.intralinea.org/specials/respeaking> [last access on 19 November 2015].
- Jensema, C., R. McCann, and S. Ramsey (1996) 'Closed-captioned television presentation speed and vocabulary', *American Annals of the Deaf* 141(4): 284-292.
- de Korte, T. (2006) 'Live inter-lingual subtitling in the Netherlands', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Live_inter-lingual_subtitling_in_the_Netherlands [last access 19 November 2015].
- Lambourne, A., J. Hewitt, C. Lyon and S. Warren (2004) 'Speech-Based Real-Time Subtitling Services', *International Journal of Speech Technology* 7(4): 269-79.
- Lambourne, A. (2006) 'Subtitle Respeaking', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Subtitle_respeaking [last access 19 November 2015].
- Luyckx, B., T. Delbeke, L. Van Waes, M. Leijten and A. Remael (2013) 'Live Subtitling with Speech Recognition. Causes and Consequences of Text Reduction', *Across Languages and Cultures* 14 (1): 15-46.
- Marsh, A. (2006) 'Respeaking for the BBC', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Respeaking_for_the_BBC [last access 19 November 2015].
- Matthews, L. (2015) *Getting the FullPicture? Viewers' experiences of television Subtitling*, London: AOHL (Action on Hearing Loss).
- Mikul, C. (2014) *Caption Quality: International approaches to standards and measurement*, Sydney: Media Access Australia.
- Matamala, A., P. Romero-Fresco and L. Daniluk (forthcoming) 'An Exploratory Study on the Use of Respeaking for The Transcription of Non-fictional Genres', submitted to *META*.
- Moussadek, M. (2008) 'Sous-titreur pour sourds à la TV, un nouveau métier en Suisse', *Intermittent'Sign* 140: 15.
- OFCOM (2013) *Measuring the quality of live subtitling: Statement*, London: Office of Communications. Available online: <http://stakeholders.ofcom.org.uk/consultations/subtitling/statement> [last access 19 November 2015].
- OFCOM (2015a) *Measuring live subtitling quality: Results from the fourth sampling exercise*, London: Office of Communications. Available online: http://stakeholders.ofcom.org.uk/binaries/consultations/subtitling/statement/QoS_4th_Report.pdf [last access 19 November 2015].
- Orero, P. (2006) 'Real-time subtitling in Spain', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Real-time_subtitling_in_Spain [last access 19 November 2015].
- Remael, A. and B. van der Veer (2006) 'Real-Time Subtitling in Flanders: Needs and Teaching', in C. Eugeni and G. Mack (eds) *Intralinea, Special Issue on Respeaking*. Available online: http://www.intralinea.org/specials/article/Real-Time_Subtitling_in_Flanders_Needs_and_Teaching [last access 19 November 2015].
- Remael, A., L. Van Waes and M. Leijten (2014) 'Live Subtitling with Speech Recognition - How to pinpoint the challenges?', in D. Abend-David (ed.) *Media and translation: An interdisciplinary approach*, London: Bloomsbury, 121-147.

Romero-Fresco, P. (2008) 'La subtítulos regrabada: palabras que no se lleva el viento', in Á. Pérez-Ugena and R. Vizcaíno-Laorga (eds) *ULISES: Hacia el desarrollo de tecnologías comunicativas para la igualdad de Oportunidades*, Madrid: Observatorio de las Realidades Sociales y de la Comunicación, 49-73.

Romero-Fresco, P. (2009) 'More Haste Less Speed: Edited vs. Verbatim Respeaking', *Vigo International Journal of Applied Linguistics* (VIAL) VI: 109-33.

Romero-Fresco, P. (2010) 'Standing on quicksand: viewers' comprehension and reading patterns of respoken subtitles for the news', in J. Díaz-Cintas, A. Matamala and J. Neves (eds) *New insights into audiovisual translation and media accessibility*, Amsterdam: Rodopi, 175-195.

Romero-Fresco, P. (2011) *Subtitling through Speech Recognition: Respeaking*, Manchester: Routledge.

Romero-Fresco, P. (2012) 'Respeaking in Translator Training Curricula. Present and Future Prospects', *The Interpreter and Translator Trainer* (ITT) 6-1: 91 - 112.

Romero-Fresco, P. (2012b) 'Quality in live subtitling: the reception of respoken subtitles in the UK', in A. Remael, P. Orero and M. Carroll (eds) *Audiovisual translation and media accessibility at the crossroads*, Amsterdam: Rodopi, 111-133.

Romero-Fresco, P. (2015) 'Final Thoughts: Viewing Speed', in P. Romero-Fresco (ed.) *The Reception of Subtitles for the Deaf and Hard of Hearing*, Berlin: Peter Lang, 335-343.

Romero-Fresco, P. and J. Martínez (2015) 'Accuracy Rate in Live Subtitling: The NER model', in J. Díaz Cintas and R. Baños (eds) *Audiovisual Translation in a Global Context: Mapping an Ever-changing Landscape*, Palgrave Macmillan, 28-50.

VOICE-OVER

Research on voice-over

Allouba, Esmat (1992) "Translator Investigator. A discussion of the problems of translating voiceovers". *Professional Translator & Interpreter*, 1: 9-10.

Baranitch, Vladimir (1995) "General situation with electronic media in Belarus". En Yves Gambier (ed.) *Communication audiovisuelle et transferts linguistiques. Audiovisual communication and language transfers* (International Forum, Strasbourg, 22-24 June 1995). Special issue of *Translatio* (FIT Newsletter / Nouvelles de la FIT), 308-311.

Cabré, Teresa (1999) *La terminología: representación y comunicación*. Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra. (Sèrie monografies, 3).

Cebrián, Mariano (1992) *Géneros informativos audiovisuales. Radio, televisión, periodismo gráfico, cine, vídeo*. Madrid: Ciencia.

Daly, Albert F. (1985) "Interpreting for International Satellite Television". A H. Bühler (ed.) *Translators and Their Position in Society/ Der Übersetzer und seine Stellung in der Öffentlichkeit*. X World Congress of FIT/ Kongressakte X Weltkongress der FIT. Viena: Braumüller, 203-209.

Díaz-Cintas, Jorge & Orero, Pilar (2005) "Screen Translation, Voice-over". *Encyclopedia of Languages*, Londres: Elsevier, 473.

Dries, Josephine (1994) "Slightly Out of Synch", a *Television Business International* (December): 62-63.

Fawcett, Peter (1983) "Translation Modes and Constraints", *The Incorporated Linguist* 22, 4: 186-190.

Fawcett, Peter (1996) "Translating film". En G.T. Harris (ed.) *On translating French literature and film*, Amsterdam: Rodopi, 65-88.

Franco, Eliana (2000) "Documentary Film Translation: a Specific Practice?". En Chesterman, A; Gallardo, N.; Gambier, Y. (eds) *Translation in Context. Selected Contributions from the EST Congress*. Amsterdam/Philadelphia: Benjamins.

---- (2001) "Voiced-over television documentaries. Terminological and conceptual issues for their research", *Target* 13:2, 289-304.

Franco, Eliana P.C.; Matamala, Anna; Orero, Pilar (2010) *Voice-over Translation: an Overview*. Berna: Peter Lang. 2ª edición de 2012.

Gambier, Yves (2000) "Comunicación audiovisual y traducción: perspectivas y contribuciones", en Lorenzo, Lourdes i Pereira, Ana M. (eds.) *Traducción subordinada (1). El doblaje (inglés-español-galego)*. Vigo: Servicio de Publicacións, Universidade de Vigo.

Laine, Marsa (1996). "Le commentaire comme mode de traduction". En Gambier, Yves (ed.) *Les Transferts Linguistiques dans les Médias Audiovisuels*. Villeneuve d'Ascq (Nord): Presses Universitaires du Septentrion, 197-205.

León, Bienvenido(1999) *El documental de divulgación científica*. Barcelona: Paidós.

Lozano, D.; Matamala, Anna (2009) The translation of terminology in TV fiction series: the Spanish dubbing of ER. *VIAL*, 6, 73-87.

Mayoral, Roberto (2000) "La traducción audiovisual y los nombres propios". En Lorenzo, L.; Pereira, A.M. (eds.) *Traducción subordinada (1). El doblaje (inglés-español-galego)*. Vigo: Servicio de Publicacións, Universidade de Vigo.

Orero, Pilar (2004) "The Pretended Easiness of Voice-over Translation of TV Interviews", a *Jostrans* 2 [www.jostrans.org/issue02/articles/p_orero.htm]

---- (2005). "La traducción de entrevistas para voice-over". En Zabalbeascoa, P.; Santamaria, L & F. Chaume (eds) *La traducción audiovisual: investigación, enseñanza y profesión*. Granada: Comares, 213-222.

---- (2006) "Synchronization in Voice-over". En José María Bravo (ed.) *A New Spectrum of Translation Studies*. Valladolid: Publicaciones de la Universidad de Valladolid, 255-264.

---- (2009) "Voice-over in audiovisual translation". En Anderman, G; Díaz-Cintas, J. (eds). *Audiovisual translation. Language transfer on screen*. Londres: Palgrave Macmillan, 130-139.

---- (2011) "The Process of Translation for the Production of TV Programmes broadcast by Voice-over". En Díaz-Cintas, Jorge (ed.) *Audiovisual Translation: Language Transfer on Screen*. London: Palgrave Macmillan.

Paquin, Robert (1998) "Translator, Adapter, Screenwriter", in *Translation Journal* 3, July 1998 <<http://accurapid.com/journal/05dubb.htm>>.

Pönniö, Kaarina (1995) "Voice over, narration et commentaire". En Gambier, Y. (ed.) *Communication audiovisuelle et transferts linguistiques* (International Forum, Strasbourg, 22-24 June 1995). Special issue of *Translatio* (FIT Newsletter / Nouvelles de la FIT), 303-307.

Soler, Llorenç (1998) *La realización de documentales y reportajes para televisión*. Barcelona: CIMS.

Wozniak, Monika (2012) "Voice-over or voice-in-between? Some considerations about voice-over translation of feature films on Polish television". En Remael, Aline; Orero, P.; Carroll, M. (eds) *Audiovisual translation and media accessibility at the crossroads*. Amsterdam: Rodopi.

a) Voice-over reduction compared to other techniques

Aleksonyte, Z. (1999) *Comparative Analysis of Subtitles and Voice-over in Danish and Lithuanian respectively as compared to English (based on the Danish film Breaking the Weaves)*. Vilnius: Faculty of Philology, University of Vilnius.

Grigaraviciute, I. y H. Gottlieb (1999) 'Danish Voices, Lithuanian Voice-over. The Mechanics of Nonsynchronous Translation', *Perspectives: Studies in Translatology* 7(1): 41-80.

b) Voice-over and synchrony in Polish: Wozniak proposes an interesting type of synchrony and creates the term "voice-in-between".

Wozniak, M. (2012) 'Voice-over or Voice-in-between? Some Considerations about Voice-over

Translation of Feature Films on Polish Television', en A. Remael, P. Orero y M. Carroll (eds)

Audiovisual Translation and Media Accessibility at the Crossroads, Amsterdam: Rodopi, 209-228.

c) Translation strategies and synchronization

Sepielak, K. (2014) 'Translation Techniques in Voiced-Over Multilingual Feature Movies', *Linguistica Antverpiensia New Series* 13. Available online:

<https://lanstts.uantwerpen.be/index.php/LANSTTS/article/view/69> [last access 30 September 2015]

Sepielak, K. (en prensa a) 'Synchronization Techniques in Multilingual Fiction Voiced-over Films in Poland', *International Journal of Communication - Babel and Globalization: Translating in the 21st Century*.

Sepielak, K. y A. Matamala (2014) 'Synchrony in The Voice-over of Polish Fiction Genres', *Babel* 60(2): 145-163.

d) Estandarización y registros de las voces superpuestas

Holobut, A. (2011) 'Under-voiced and Over-voiced Characters in Film Translation', en A. Nizegoirodcew y M. Jodlowiec (eds) *Beyond Sounds and Words. Volume in Honour of Janina*

Aniela Ozga, Krakow: WUJ, 164-184.

Holobut, A. (2014) 'Good Cops and Bad Cops in Polish Voice-over Translation', en E. Willim (ed) *Continuity in Language. Styles and Registers in Literary and Non-Literary Discourse*. Krakow: AFM, 137-161.

Kauffmann, F. (2004) 'Un exemple d'effet pervers de l'uniformisation linguistique dans la traduction d'un documentaire', *Meta* 49(1): 148-160.

e) Policies and rules

Remael, A. (1995) 'From the BBC's *Voices from the Island* to the BRTN's *De President van*

Robbeneiland: A Case Study in TV Translation', *Linguistica Antverpiensia* XXIX-XXX: 107-128.

Remael, A. (2007) 'Whose Language, Whose Voice, Whose Message?: Different AVT Modes for Documentaries on VRT-Canvas Television, Flanders', in *TradTerm* 13: 31-50.

f) Domestication and foreignization: cultural aspects

Franco, E. (2000) *Revoicing the Alien in Documentaries. Cultural Agency, Norms and the*

Translation of Audiovisual Reality, Doctoral thesis, Leuven: KUL. Available online:

http://tede.ibict.br/tde_arquivos/1/TDE-2005-02-23T06:09:47Z-94/Publico/ElianaPCFranco.pdf

Franco, E. (2001) 'Inevitable Exoticism: The Translation of Culture-Specific Items in Documentaries', en F. Chaume y R. Agost (eds) *La traducción en los medios audiovisuales*, Castelló de la Plana: Publicacions de la Universitat Jaume I, 177-181.

García Luque, D. (2011) 'De cómo 'domesticar' un documental de divulgación científica en el proceso de traducción. Estudio de la versión española de *L'Odysée de l'espèce*', *Sendebarr* 22: 235-263.

g) Documentary translations

Espasa, E. (2004) 'Myths about documentary translation', en P. Orero (ed) *Topics in Audiovisual Translation*, Amsterdam: John Benjamins, 183-197.

Franco, E. (2000a) 'Documentary Film Translation: a Specific Practice?', en A. Chesterman, N.

Gallardo y Y. Gambier (eds) *Translation in Context. Selected Contributions from the EST Congress*, Amsterdam: Benjamins, 233-242.

Matamala, A. (2005) 'Free-lance Voice-over Translation. Translating for Catalan Television', *Jostrans. Journal of Specialised Translation* 4: 45-48.

Matamala, A. (2009) 'Main Challenges in the Translation of Documentaries', en J. Díaz Cintas (ed) *New Trends in Audiovisual Translation*, Bristol: Multilingual Matters, 109-120.

Matamala, A. (2009) 'Translating Documentaries: From Neanderthals to the Supernanny', *Perspectives. Studies in Translatology* 17(2): 93-107.

Matamala, A. (2010) 'Terminological Challenges in the Translation of Science Documentaries: A Case-study', *Across Languages and Cultures* 11(2): 255-272.

h) On the and the authenticity effect and the need to use voice over

Mayoral, R. (2001) 'El espectador y la traducción audiovisual', en F. Chaume y R. Agost (eds) *La traducción en los medios audiovisuales*, Castelló: UJI, 33-48.

i) Content manipulation and translation visibility

Darwish, A. y P. Orero (2014) 'Rhetorical Dissonance of Unsynchronized Voices: Issues of Voiceover in News Broadcasts', *Babel* 60(2): 129-144.

Holobut, A. (2012) 'Three Lives of The Saint in Polish Voiceover Translation', *Meta* 57(2): 478-495.

Orero, P. (2007) 'Voice-over: A Case of Hyper-reality', MUTRA conference proceedings. Available online: http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Orero_Pilar.pdf [last

access 30 September 2015]

j) Reception studies: comparison of subtitled and voice-over content

Sepielak, K. (en prensa b) 'The Effect of Subtitling and Voice-over on Content Comprehension and Languages Identification in Multilingual Movie', *The International Journal of Sciences: Basic and Applied Research*.

k) Technology in voice over and documentaries

Daniluk, L., A. Matamala y P. Romero-Fresco (2015) 'Transcribing Documentaries: Can Respeaking Be Used Efficiently?'. 5th International Symposium Respeaking, Live Subtitling, and Accessibility, Rome.

Matamala, A. (2016) 'The ALST Project: Technologies for Audiovisual Translation', en *Proceedings of Translating and the Computer* 37, 79-89.

Ortiz-Boix, C. y A. Matamala (2015) 'Quality Assessment of Post-edited versus Translated Wildlife Documentary Films: A Three-Level Approach', *Proceedings of WPTP4*.

Ortiz-Boix, C. y A. Matamala (2016) 'Post-editing Wildlife Documentary Films: A Possible New Scenario?', *Jostrans. Journal of Specialised Translation*, 26, 187-210.

Szarkowska, A. y A. Jankowska (2012) 'Text-to-speech Audio Description of Voiced-over Films. A Case Study of Audio Described *Volter* in Polish', en E. Perego (ed) *Emerging Topics in Translation: Audio Description*, Trieste: EUT, 81-98.

l) Voice over teaching

Chmiel, A. (2015) 'Teaching Voice-over in the Voice-over Land', en A. Jankowska y A. Szarkowska (eds) *New Points of View on Audiovisual Translation and Media Accessibility*, Frankfurt: Peter Lang, 129-147.

Matamala, A. (2008) 'Teaching Voice-over Translation: A Practical Approach', en J. Díaz-Cintas (ed) *The Didactics of Audiovisual Translation*, Amsterdam: Benjamins, 231-262.

m) Voice over in Poland and other Eastern Countries

Bogucki, L. (2010) 'The Demise of Voice-over? Audiovisual Translation in Poland in the 21st

Century', en B. Lewandowska-Tomaszczyk y M. Thelen (eds) *Meaning in Translation. Lodz Studies in Language*, Frankfurt: Peter Lang, 415-424.

Burak, A. (2011) 'Some Like it Hot -Goblin-Style: Ozhibiliazh in Russian Film Translations', *Russian Language Journal* 61: 5-31.