

Degree	Type	Year
Audiovisual Translation	OB	0

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Teachers

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

There are no previous requirements.

Objectives and Contextualisation

To make the students familiar with audiovisual translation for dubbing. To learn how to adjust and adapt scripts as a complementary task for translation.

To learn how to subtitle from different perspectives: technical (programmes, time and space limitations) and linguistic (genres, orality, etc).

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.
- Identify and use specialist resources to gather information on topics within audiovisual translation and promote oneself as a professional translator.

- 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. Adapt translations for dubbing and subtitling to the required linguistic varieties.
3. Continue the learning process, to a large extent autonomously.
4. Gain practice in the processes of dubbing and subtitling.
5. Handle subtitling programmes.
6. Identify existing translation errors and offer well-reasoned alternatives.
7. Identify the principal characteristics, similarities and differences of dubbing and subtitling.
8. Produce translations for dubbing and subtitling that conform to the restrictions of space and synchronisation inherent to each mode.
9. Produce translations for dubbing and subtitling that fulfill the industry's professional standards.
10. Recognise the financial and professional aspects of the dubbing and subtitling market.
11. Solve translation difficulties in dubbing and subtitling and justify decisions taken.
12. Use databases with cinema screenplays and show familiarity with different Media style guides.
13. Work in and lead teams engaging in audiovisual translation for dubbing and subtitling.

Content

DUBBING

Translation for dubbing. Material and work flow.

Adaptation and adjusting: symbols and pauses.

Particularities of dubbing translation: ambient sounds and adlibs.

Translating, adjusting and adapting songs.

Translating and adjusting animation.

Translating and adjusting fiction: series and films.

SUBTITLING

Introduction to subtitling, restrictions and particularities. Segmentation and preparing the text.

Localizing subtitles and technical conventions.

Linguistic conventions and orthotypography.

Cultural references and dialectal differences.

Cultural references and humour.

Professional aspects.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Debates and discussions	14	0.56	2, 4, 1, 8, 9, 6, 7, 13, 10, 11, 3, 12, 5
Lectures	25	1	1, 6, 7, 13, 10, 11, 3, 12, 5
Translation tasks	35	1.4	2, 4, 1, 8, 9, 6, 7, 13, 10, 11, 3, 12, 5
Type: Supervised			
Assignment and task preparation	60	2.4	2, 4, 1, 8, 9, 6, 7, 13, 10, 11, 3, 12, 5
Discussion about examples	20	0.8	2, 4, 1, 8, 9, 6, 7, 13, 10, 11, 3, 12, 5
Type: Autonomous			
Cooperative learning techniques	15	0.6	2, 4, 1, 8, 9, 6, 7, 13, 10, 11, 3, 12, 5
Expanding knowledge	45	1.8	3
Research	11	0.44	6, 11, 3, 12

We use an active methodology with different activities.

We use the Virtual Campus.

We will propose several translation, adjusting and subtitling tasks to help students understand the whole process and to make them think and find their own solutions to, finally, enter the professional market.

The activities can be directed by teacher, supervised or totally independent. We will also encourage cooperative learning and data searching, as well as critical spirit.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exercice 1 - Dubbing	22%	0	0	2, 4, 1, 8, 9, 7, 10, 11, 3, 12
Exercice 1 - Subtitling	22%	0	0	2, 4, 1, 8, 9, 6, 7, 10, 11, 3, 12, 5
Exercice 2 - Dubbing	22 %	0	0	2, 4, 1, 8, 9, 6, 7, 10, 11, 3, 12
Exercice 2 - Subtitling	22%	0	0	2, 4, 1, 8, 9, 7, 13, 10, 11, 3, 12

Continuous assessment

Students must provide evidence of their progress by completing various tasks and tests. These activities are detailed in the table at the end of this section of the Study Guide.

Review

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

Missed/failed assessment activities

Students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 66.6% (two thirds) of the subject's final mark and that they have a weighted average mark of at least 3.5.

The lecturer will inform students of the procedure involved, in writing, when publishing final marks prior to recording them on transcripts. The lecturer may set one assignment per failed or missed assessment activity or a single assignment to cover a number of such activities. Under no circumstances may an assessment activity worth 100% of the final mark be retaken or compensated for. In case of retaking, maximum grade will be 5 (Pass).

Classification as "not assessable"

In the event of the assessment activities a student has performed accounting for just 25% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

Misconduct in assessment activities

Students who engage in misconduct (plagiarism, copying, personation, etc.) in an assessment activity will receive a mark of "0" for the activity in question. In the case of misconduct in more than one assessment activity, the student involved will be given a final mark of "0" for the subject. Assessment activities in which irregularities have occurred (e.g. plagiarism, copying, impersonation) are excluded from recovery.

For this module, the use of Artificial Intelligence (AI) technologies is restricted to the activities that the teaching staff will specify at the beginning of the course. The lack of transparency in the use of AI in any assessable activity will be considered a lack of academic honesty and may lead to a total penalty in the grade of the activity. The teaching staff, in case of doubts, may require a face-to-face meeting to validate the authorship.

Single assessment

This module is not suitable for single assessment.

Bibliography

Basic readings

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Ávila, Alejandro (1997) *El doblaje*. Madrid: Cátedra.

Bartoll, Eduard. (2015). *Introducción a la traducción audiovisual*. Barcelona: UOC.

Chaume, Frederic (2003) *Doblatge i subtitulació per a la TV*, Biblioteca de Traducció i d'Interpretació, Vic: Eumo Editorial. En castellano: Chaume, Federic. (2004) *Cine y traducción*. Madrid: Cátedra.

Chaves, M^a José (2000) *La traducción cinematográfica. El doblaje*. Huelva: Publicaciones de la Universidad de Huelva.

Duro, Miguel (coord.) (2001) *La traducción para el doblaje y la subtitulación*. Madrid: Cátedra.

Matamala, Anna. (2019). *Accessibilitat i traducció audiovisual*. Barcelona: UOC.

Talaván, Noa; Ávila Cabrera, José Javier; Costal, Tomás. (2016). *Traducción y accesibilidad audiovisual*. Barcelona: UOC.

Whitman-Linsen, Candace (1992) *Through the Dubbing Glass. The Synchronisations of American Motion Pictures into German, French and Spanish*. Berlín: Peter Lang.

Other recommended readings

Ballester Casado, Ana (2001) *Traducción y nacionalismo. La recepción del cine americano en España a través del doblaje (1928-1948)*. Granada: Comares.

Baños, Rocío (2004) *La oralidad prefabricada en la traducción para el doblaje. Estudio descriptivo-contrastivo del español de dos comedias de situación*. Tesis doctoral. Universidad de Granada.

Brumme, Jenny (2012) *Traducirla voz ficticia*. Berlín: De Gruyter.

Cerezo Merchán, Beatriz; Chaume, Frederic; Granell, Ximo; Martí Ferriol, José Luis; Martínez Sierra, Juan José; Marzà, Anna; Torralba Miralles, Gloria (2015) *La traducción para el doblaje en España. Mapa de convenciones*. Castelló de la Plana: Publicacionsde la Universitat Jaume I.

Comes, Lluís (2007) "El doblatge en català", en *Quaderns del CAC*, 28: 45-51.

Comes, Lluís (2010) "La traducció i l'adaptació dels temes musicals", a Xoán Montero Domínguez (ed.) *Traducción para a dobraxe en Galicia, País Vaso e Cataluña. Experiencias investigadoras profesionais*. Vigo: Universidade de Vigo.

Fodor, István (1976) *Film Dubbing. Phonetic, Esthetic and Psychological Aspects*. Hamburg: Helmut Buske Verlag.

Fuentes, Adrián (2002) "Reír o no reír, esa es la cuestión: la traducción del humor verbal audiovisual. Estudio descriptivo de un fragmento de *Duck Soup* de los Hermanos Marx".
<http://www.ugr.es/~greti/puentes/puentes3/08%20Adrian%20Fuentes.pdf>

Izard, Natàlia (1992) *La traducció cinematogràfica*. Barcelona: Centre d'Investigació de la Comunicació.

Luyken, Georg-Michael; Herbst, Thomas; Langham-Brown, Jo; Reid, Helen & Spinhof, Hermann (1991) *Overcoming Linguistic Barriers in Television. Dubbing and Subtitling for the European Audience*. Manchester: The European Institute for the Media.

Zabalbeascoa, Patrick (1996) "Translating Jokes for Dubbed Television Situation Comedies", a Dirk Delabastita (guest editor), *The Translator*, 2:2. Special Issue. Wordplay & Translation, St. Jerome Publishing: Manchester.

Zabalbeascoa, Patrick (2000) "La traducción del humor de Woody Allen o el arte de dominar la sutileza y la ironía", a Lorenzo & Pereira (eds.) *Traducción subordinada (I). El doblaje*. Vigo: Universidade de Vigo.

Torre Fica, Iñaki and Saunders, Nicholas (2022) *Manual de traducción y adaptación de canciones para doblaje y teatro musical*, Universo de Letras.

Edited volumes about AVT

Chaume, Frederic; Agost, Rosa. (eds.) (2001) *La traducción en los medios audiovisuales*. Castelló: Publicacions de la Universitat Jaume I.

Díaz-Cintas, Jorge; Orero, Pilar & Aline Remael (2006) *Jostrans. Special Issue on AVT*.
http://www.jostrans.org/issue06/issue06_toc.php

Gambier, Yves (ed.) (1995) *Communication audiovisuelle et transferts linguistiques*. *Translation* 14:3-4.

Gambier, Yves (ed.) (1996) *Les transferts linguistiques dans les médias*. Paris: Presses Universitaires du Septentrion.

Gambier, Yves (ed.) (1998) *Translating for the Media*. Turku: University of Turku.

Gambier, Yves (2003) *The Translator*, 9:2 Special issue on Screen Translation. Manchester: St. Jerome.

Gambier, Yves (dir.) (2004) *Meta*. 49:1. *Traduction Audiovisuelle*. Les Presses de l'Université de Montréal.

Gambier, Yves & H. Gottlieb (2001) *(Multi) Media Translation*. Amsterdam: Benjamins.

Lorenzo, Lourdes; Pereira, Ana. (eds.) (2001) *Traducción subordinada (I). El doblaje*. Vigo: Publicacions da Universidade de Vigo.

Lorenzo, Lourdes; Pereira, Ana(eds.) (2001) *Traducción subordinada (I). El subtítulado*. Vigo: Publicacions da Universidade de Vigo.

Mayoral, Roberto (2005) (ed.) *Puentes*, 6. Número monográfico dedicado a la traducción audiovisual. Granada: Universidad de Granada.http://www.ugr.es/~greti/revista_puente_pdf.htm

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Sanderson, John D. (2008) *Películas antiguas, subtítulos nuevos. Análisis diacrónico de la traducción audiovisual*, Alicante: Universidad de Alicante.

Zabalbeascoa, Patrick, Santamaria, Laura i Chaume, Frederic (2005) *La traducción audiovisual. Investigación, enseñanza y profesión*, *Interlingua*, 49, Editorial Comares, Granada.

Webs

www.eldoblatge.com (catalán), www.eldoblaje.com (castellano)

<https://esadir.cat>

<https://www.facebook.com/groups/traduccionaudiovisual/>

<https://basededatos.atrae.org/>

<https://www.imdb.com/>

<https://www.culturaydeporte.gob.es/cultura/areas/cine/mc/catalogodecine/inicio.html>

<https://www.gencat.cat/llengua/cinema/>

BITRA (base de datos bibliográfica, para buscar otras referencias):

http://cv1.cpd.ua.es/tra_int/usu/buscar.asp?idioma=es

Subtitling

Bartoll, Eduard (2012) *La subtitulació. Aspectes teòrics i pràctics*. Vic: Eumo.

Bogucki, Łukasz (2004) *A Relevance Framework for Constraints on Cinema Subtitling*, Lodz: Wydawnictwo Uniwersytetu Łódzkiego.

Brutti, Silvia i Elisa Perego (2005) «Translating the expressive function in subtitles: the case of vocatives», en John Sanderson [ed.] *Research on Translation for Subtitling in Spain and Italy*. Alacant: Universitat d'Alacant, 27-48.

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Karamitroglou, Fotios. (1997) «A set of proposed subtitling standards in Europe». *Translation Journal* 2(2). <www.bokorlang.com/journal/04stndrd.htm>

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Software

Microsoft Office, especially Word or other compatible text editors.

Subtitle Edit.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
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(PAULm) Classroom practices (master)	1	Catalan/Spanish	first semester	afternoon
(TEm) Theory (master)	1	Catalan/Spanish	first semester	afternoon
