This paper presents an outline of current audiovisual translation practises in Poland. It situates audiovisual translation (AVT) within the larger context of Translation Studies, discussing its characteristics, problems and challenges to be faced in the nearest future. In Poland AVT has traditionally been associated with cinema subtitling and television voice-over, of which the latter – to the bafflement of many AVT scholars – still enjoys great popularity. However, these two major AVT modes are accessible mostly to people without disabilities. The question of accessibility of the media to the deaf and hard-of-hearing as well as the blind and visually impaired is now beginning to be tackled in Poland. So far, it is only the public television TVP that offers programmes with audiodescription, subtitles for the deaf and hard-of-hearing or sign language interpreting. Hopefully, new EU regulations have a chance to pave the way to increase the accessibility of audiovisual programs and to open new fields of research in AVT.

MALGORZATA TRYUK

CO TO JEST TŁUMACZENIE AUDIOWIZUALNE?

Le présent article tend à définir les particularités de la traduction audiovisuelle (TAV) qui est perçue dans une perspective plus large de la traduction des multimédias. L’auteur signale les problèmes majeurs qui se présentent dans ce type de transfert inter- ou intralinguistique, à savoir la relation la langue de départ et la langue d’arrivée, la relation entre le code écrit et le code oral ou un autre type de code non verbal, la relation entre le message verbal et l’image et finalement la relation entre le message verbal et le support sur lequel il est enregistré. Ces quatre éléments se trouvent à la base de la définition de la TAV.

MICHAŁ GARCARZ MACIEJ WIDAWSKI

PRZEŁAMUJĄC BARIERY PRZEKŁADU AUDIOWIZUALNEGO: O TŁUMACZU TELEWIZYJNYM JAKO TWÓRCY I TWORZYWIE

As is commonly known, Polish AVTs are dominated by voice-over – a cultural phenomenon of the post-communist state. Given the translation reality of the contemporary European TV market, whenever voice-over is applied to movie translations, it is perceived as a painful legacy of the Communist era. No matter which translation mode an average film viewer prefers, it is the TV corporation that decides whether to dub, voice-over or subtitle a foreign film, and then broadcast it to the viewers. This paper attempts to unravel the tangle of conflicting claims on voice-over as a film translation mode from an academic viewpoint based on linguistics, translation studies and cultural linguistics. In the authors’ view, there are three main technical barriers for voice-over which a translator needs to take into account at any stage of his work: the translator’s personality, translation conventions commonly accepted by film translators and legal regulations.
Within the relatively new field of audiovisual translation studies, voice-over has been given very little attention and very little credit, even in Poland, where it is used extensively in TV translation of motion pictures. Similarly, the science-fiction film genre—especially its television form—is usually treated with some contempt and considered not worthy of serious research, except for sociological reasons. The two main issues discussed in this paper are: firstly, the ontological status of the s-f film, the specificity and function of its language and the general problems of its translation; secondly, the weaknesses and strengths of Polish voice-over practice, illustrated by the analysis of various Star Trek translations and compared with its dubbed and subtitled versions. The examination of the film material leads to the conclusion that, in spite of the negative evaluation of voice-over by scholars, this translation practice has some potential. If fully exploited, it could offer a valid alternative to dubbing and subtitling techniques.

The National Film Board of Canada is a federal cultural agency that has participated in the wider discourses of Canadian society since its foundation in 1939, both as a producer of innovative, award-winning films and as a key player in shaping national identities and engaging with government policy. While most research considers the NFB’s French-language and English-language productions as separate threads of its history, a translation studies perspective can draw attention to the versions of its films and study the insights they offer as a specific practice within audiovisual translation. This article provides a brief overview of the NFB’s versioning history, evoking various translation issues that emerge over the decades. It then focuses on one documentary, the highly praised French-language feature film Pour la suite du monde (For the Ones to Come) (Pierre Perrault and Michel Brault, 1963). Because both a voice-over and a subtitled version of this film were produced, the two English versions can be compared to see how different translation strategies affect the voice of the film—and that of the NFB, which comes through implicitly.
ELŻBIETA GAJEK

EDUKACYJNE ZNACZENIE NAPISÓW W TEKŚCIE AUDIOWIZUALNYM

Audiovisual texts are more and more popular among the young. Thus, the extensive watching of TV and videos with subtitles may enhance foreign language(s) acquisition both through incidental and intended learning. In this article various types of subtitles and language combinations are discussed with the view to their educational potential. Ideas on how to use videos in a language classroom in a receptive and creative ways are also presented. The author suggests extensive multidisciplinary research is required to examine the reception of audiovisual texts as educational aids in language learning.

IZABELA KÜNSTLER

NAPISY DLA NIESŁYSZĄCYCH – PROBLEMY I WYZWANIA

Subtitles for the deaf and hard-of-hearing (SDH) contain not only dialogue, but also the description of all the sounds necessary to understand the meaning of an audiovisual programme. In Poland SDH have been available since 1994 on two major channels of the public television TVP (accessible via teletext, page 777). SDH are also available on DVDs released by TVP. Recently other commercial distributors have joined in. Initially, TVP made only pre-recorded SDH (with inserted time-codes), which were broadcast automatically. Since 2003 TVP has been broadcasting semi-live subtitles for its two news programmes every day.

Viewers with hearing impairments do not comprise a uniform group. There are those whose first language is Polish Sign Language; those who lost hearing after having acquired Polish as their mother tongue; and those who are hard of hearing, mainly the aged. Each of these groups has different language competences and different expectations concerning SDH.

Thus, preparing SDH that would satisfy the expectations of all the viewers seems to be an impossible task. It is up to researchers to answer why some hearing impaired viewers are not completely satisfied with SDH, or to what degree viewers are able to follow and comprehend the content of subtitled audiovisual materials. We, the practitioners, face other challenges. The fact that public broadcasters may soon be legally obliged to have all their programmes subtitled means not only an increase in the volume of subtitles produced, but also a greater variety of genres and the need to re-define SDH standards.

AGNIESZKA CHMIEL IWONA MAZUR

PERCEPCJA FILMU A OGÓLNŒUROPEJSKIE STANDARDY AUDIODESKRYPCJI – POLSKI WKŁAD W PROJEKT „PEAR TREE”

Audio description (AD) is an intersemiotic translation technique that allows blind and partially sighted people access to the visual side of various cultural events, such as film, play, exhibition, or dance performance. While Poland has only just begun work in this area, other Western European countries and the USA have developed their own professional audio description standards. Recently, there appeared an idea to harmonize such
standards so as to facilitate and accelerate the production of audiodescribed materials (for example, by way of translating AD scripts). However, before this happens, it is necessary to determine whether cultural differences in the perception and description of visual stimuli are not so significant as to undermine the development of such harmonized guidelines. This article presents the Polish contribution to the first stage of the international Pear Tree Project, whose purpose is to perform such verification. The project uses methodology on visual perception and narration developed by Chafe for the Pear Stories Project in the 1970s, which can be applied to research such aspects essential to AD as the presentation of events irrelevant to plot development, the neutral description or subjective interpretation of events, the use of film jargon, the type of tense used, or stylistic variation. Some of the Polish data have been compared against the data obtained in the original Pear Stories Project by Tannen (1980) for American English and Greek as well as against the data from a test carried out as part of the Pear Tree Project for Spanish (Orero 2008). It should be emphasized that the results presented in the article are preliminary; however, in the authors’ opinion, they are very promising for both AD research and practice.