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## CONFERENCIA INVITADA

**DR. ALEJANDRO BOLAÑOS GARCÍA-ESCRIBANO**

Perception in Audiovisual Translation: Studying Culture and Humour in English Dubs and Subs

21 de junio de 2022 | 11:00



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# Perception in Audiovisual Translation: Studying Culture and Humour in English Dubs and Subs

21 JUNE 2022 SALA ECO 2 (FACULTAD DE ECONÓMICAS)

## Programme

11:00 **Conference**

### Perception in Audiovisual Translation: Studying Culture and Humour in English Dubs and Subs

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## Abstract

Access to audiovisual content is being progressively democratised in an ever-more globalised and internetised world. Of particular interest for audiovisual translation (AVT) scholarship has been the increasing number of streaming video-on-demand (SVoD) platforms and the new practices that they have introduced.

In a very short space of time, SVoDs have deeply impacted viewing habits on a global scale and have radically transformed the ways in which we consume audiovisual material. New programmes have undoubtedly led to a growth of localisation demand among vendors. In today's audiovisual industry, the use of new technologies allows for more seamless workflows all by fostering international collaboration by means of cloud ecosystems. For instance, Netflix has spear-headed the production, release and distribution of non-English-language films and TV series and has led to new scenarios where English dubs of feature films and series have become mainstream (Hayes, 2021). These “foreign” products have also become the perfect vehicle for disseminating cultural realities.

And yet, the localisation of content still poses similar challenges to those reported by translators in the pre-SVoD era, e.g., the complexity of transferring culture and humour in audiovisual localisation. Considerable volumes of research have been devoted to understanding how to render cultural references, linguistic variation, and humour, among other elements. It is indeed commonly agreed that culture does not (always) travel seamlessly between audiences from different languages and cultures (Pedersen, 2011; Ranzato, 2015). Similarly, when humour is heavily driven by cultural dimensions such as

regional stereotypes, local knowledge and national jokes (Zabalbeascoa, 1996), the localisation process calls for further creativity, let alone compromises.

The perception of translated culture and humour on screen has been attracted much attention among scholars. In light of new mainstream localisation practices in English, I set out to examine how culture-related humour and cultural references constitute a rather appealing object of study for professionals and researchers alike. Drawing on the literature available, I will discuss several studies on the perception of dubbed and subtitled humour by English-speaking viewers.

**Keywords:** Perception, Audiovisual translation, Subtitling, Humour, Culture

#### References:

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