USING MULTIMODAL TEXTS AND VIDEO EDITING SOFTWARE IN EDUCATIONAL CONTEXTS TO TRAIN AUDIOVISUAL MEDIATORS

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RESEARCH OBJECTIVES

- To illustrate the results of a case study carried out at the University of Salento concerning the translation/adaptation of culture-bound humorous discourse.

- To explore the interaction between multimodal texts and video editing software to raise awareness in students of the multidimensional nature of reformulations.

- To characterise multimodal texts as pedagogic tools to develop 'audiovisual mediation', pursuing pragmalinguistic equivalence and limiting the ideological domestication strategies.

RATIONALE

- Pedagogic approaches to Audiovisual Translation (AVT) should increase translators' awareness of cognitive and linguacultural dimensions of reformulations (Chaume 2004; Díaz Cintas 2008; Danan 2010).

- Use of dedicated software to create educational "environments which provide opportunities for learning" (Dalton-Puffer 2007) and training the students' mediation ability.

- Increase of process-based analyses of AVT, looking into the influence of the translators' mental processes on the reformulation of source versions

THEORETICAL BACKGROUND

- Audiovisual translation as a communicative, cognitive, and multimodal (Kress and van Leeuwen 2006) process:

  - translators approach source scripts so as to infer and transfer the appropriate illocutionary force and perlocutionary effects (Austin 1962);

  - translators should be mediators that make textual world both pragmalinguistically equivalent to source version and more accessible to target recipients (Iaia 2015);

  - translators receive and interpret the original semantic and communicative dimensions by means of codification/recodification processes (Guido 2012).

THEORETICAL BACKGROUND

- Cognitive and multimodal dimensions:

    - audiovisual scripts can be actually and critically read;

    - translators' "bottom-up" (or text-based) and "top-down" (or knowledge-based) mental processes (Treiman 2001) stem from multimodal analysis of texts (Kress and van Leeuwen 2006);

    - the cognitive construct of "implied receivers" affects retextualizations, representing a way to control the real audience's response (Guido 1999; Schmidt 2013);

    - participants can act as <u>audiovisual mediators</u>, who perform critical analyses of source version, deducing the senders' ideological stance (Fairclough 2010), illocutionary force and effects.
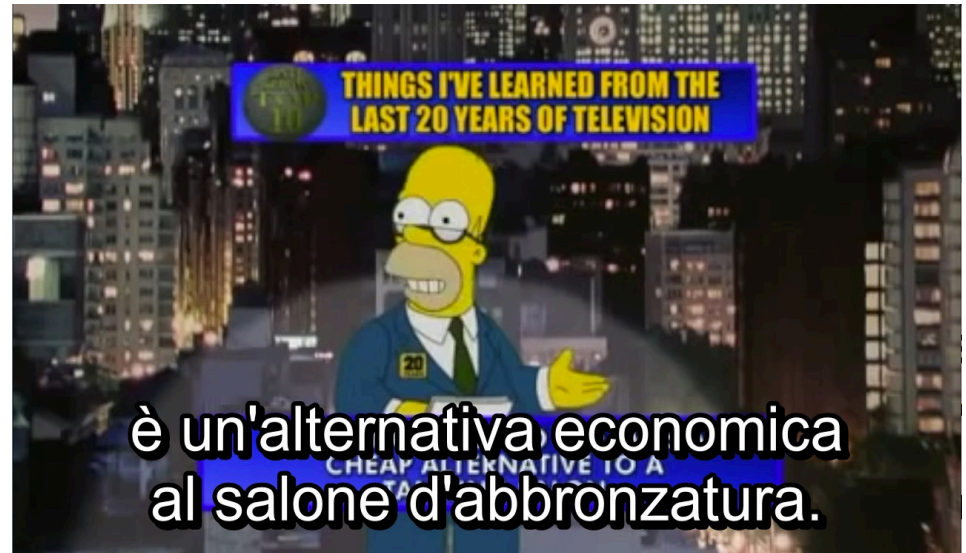
METHOD

- Translation of:
  - a segment from *Late Show with David Letterman*:
    - what Homer Simpson has learnt about television;
  - a segment from *Conan*:
    - one of the satirical fake phone calls between President Trump and Former President Obama;
  - humorous discourse
    - "national sense-of-humour jokes" (Zabalbeascoa 1996);
    - derogatory references (Zillman 1983; Ross 1998) to American celebrities and pop culture;
    - "international or bi-national jokes" (Zabalbeascoa 1996);
    - "language-dependent jokes" (Zabalbeascoa 1996).

- Use of video-editing and subtitling software:
  - *AEGSub*, *iMovie*, *Movie Maker*, *VideoShow* to embed the retextualizations.

METHOD

- Analysis of the linguistic and communicative features of the retextualisations:

  - 20 students involved in the experiment (divided into 5 groups);

  - adaptation or creative replacement of the original references;

  - modification of the original illocutionary force and activation of appropriate effects;

  - equivalent humorous reaction, or transformation of a "pun" into a "non-pun" (Delabastita 1994);

  - analysis of the 'Think-Aloud' protocol (Ericsson and Simon 1984; Smith 2014);

  - exploitation of multimodal composition to produce examples of "multimodal compensation" (Compte 2009) to increase target versions' accessibility.

METHOD

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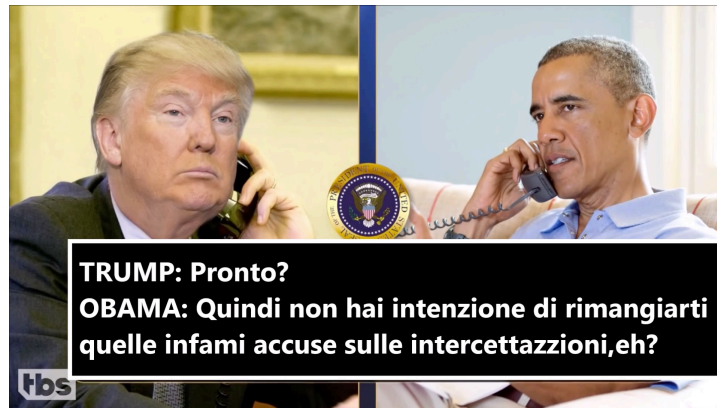
LATE SHOW WITH DAVID LETTERMAN

- Position 9
  - "Do not buy sushi from the Home Shopping Network"

- Position 7
  - "Widescreen televisions were invented to accommodate Keith Olbermann's enormous head"

- Position 2
  - "Ever noticed all morning weathermen are as fat as a dump track?"

LATE SHOW WITH DAVID LETTERMAN

GROUP 1	GROUP 2	GROUP 3
Non comprare sushi dal canale Mediashopping	Non comprare il sushi dai canali di televendita	Mai comprare sushi dai canali di vendita locali.
Le televisioni a schermo panoramico sono state inventate per contenere la testa enorme di Keith Olbermann	Le TV a schermo piatto sono state inventate per far entrare la testa enorme di Keith Olbermann	Le televisioni a grande schermo sono state inventate per contenere l'enorme sedere di Jennifer Lopez.
Mai notato che tutti i meteorologi del mattino sono grassi come un camion dei rifiuti?	Vi siete mai accorti che ogni mattina i meteorologi sono grassi come un camion dei rifiuti?	Avete mai notato che tutti i meteorologi della mattina sono grassi come camion dei rifiuti?

- Prevalence of adaptations, neutralisations and literal translations, to cope with the inclusion of references that may not be accessible to the (implied) Italian receivers.
- Think-Aloud Protocol – Home Shopping Network:
  - "A me non fa ridere!" // "Non l'hai capita? Tutti comprano le cose da tipo i canali televisivi, ma almeno il sushi non lo comprare da là!";
  - "OK – 'da Mediashopping' mi fa ridere".

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- Think-Alound Protocol – Keith Olbermann + implied audience:
  - "according to the audience we choose, we should include American names, or use an Italian one!";
  - "You see? Letterman's laughing because he knows the guy!";
  - "[…traduciamo] come in una puntata de *I Simpson*, dove lasciano i nomi delle celebrità su cui si fa la battuta, [qui] un certo Keith Olbermann";
  - "scegliamo qualcuno famoso […] per avere qualcosa di enorme";
    - G. Morandi ➔ big hands; J. Lopez, because no one [in Italy] knows "this guy"; "scegliamo qualcuno che ha una testa larga in Italia!".

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- Think-Aloud Protocol – Weathermen + implied audience:
  - "Let's replace weathermen with overweight celebrities in Italy, whom the audience may know";
  - "The audience is acquainted with American culture, so we can leave the original sentence, which is funny anyway".

CONAN

- 'Expected/Unexpected' and 'Possible/Impossible' cognitive clashes prompting humorous reaction.
- Language-based humour:
    - 'Chancellor' +> someone who "takes his chance";
    - 'Taking chances' + 'rolling the dice' + 'playing his cards' +> gambling;
- Satire:
    - Creation of a new reality show, to be broadcast on Fox.

CONAN

TARGET VERSION 1	TARGET VERSION 2
Potrebbe essere una serie TV su un custode: "Sempre allerta, sguaina le chiavi, serra i CANCELLI. Perché lui è… IL CANCELLIERE. Prossimamente su Fox.	Penso se ne potrebbe fare uno show su un giocatore d'azzardo. "CANCELLA il tuo avversario, lancia il dado e gioca le tue carte, cogli l'occasione perché tu sei… IL CANCELLIERE. Questo autunno su Fox.

- 'Expected/Unexpected' and 'Possible/Impossible' cognitive clashes are preserved, and adaptation strategies pursue pragmalinguistic equivalence:
- TARGET VERSION 1:
  - '*cancelliere*' stemming from *cancello*, 'gate' >> the reality show is about someone who locks gates;
  - a nonsensical shade is provided, but the phonetic characteristics of the original satirical representation is maintained.
- TARGET VERSION 2:
  - '*cancelliere*' as someone who *cancella* ('deletes') their opponent;
  - the joke preserves the original cognitive opposition, and the subjects relate to the semantic dimension of gambling.

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- Think-Aloud Protocol – space/time constraints + implied audience:
  - Fox is mentioned in both versions;
  - "lo lasciamo? […] ma li fanno i reality su Fox? […] Si conosce comunque, quindi lo lasciamo […] e poi il nome è breve!";
  - the Italian version of the channel broadcasts different types of programmes (mainly TV series, whereas reality shows are generally on Fox Life);
  - the implied audience are expected to "watch" or to "have heard of it";
  - its reference is important, nonetheless, insofar as it helps to infer the ideological dimension of the source text.

DISCUSSION

- The pedagogic use of technology and audiovisual translation can help to enquire into:

    - the cognitive dimension of target scripts:

        - influence of the translators' interpretation on the selection of the alternative references, the repetition of the original elements of humorous discourse, the production of "non-pun".

    - the main types of equivalence:

        - focus on achieving an equivalent effect, as well as on sending the original message.

DISCUSSION

- Thanks to multimodal analysis and video-editing and subtitling software:

  - source and target versions can interact, in order to achieve pragmalinguistic equivalence;

  - students can train their ability to adapt, re-shape and retextualize the original message according to temporal/spatial constraints;

  - critical examination of multimodal composition can limit the ideological re-creations due to the conventional domestication and localization strategies.

CONCLUSIONS

- Subtitles represent a didactic aid to enquire into the translators' mental processes, thus exploring the cognitive dimension of AVT.

- Theoretical and practical levels should interact (also thanks to information technology) to train the achievement of pragmalinguistic equivalence in translation.

- Audiovisual mediation originates from the critical analysis of multimodal composition, to infer the appropriate meaning potential and successfully decode the authors' discourse.

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