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CHAUME, FREDERIC & PAPPENS, JEAN-NOËL. DOUBLAGE ET SOUS-TITRAGE. GUIDE D'UNE PROFESSION EN PLEIN ESSOR. FRANCE, L'HARMATTAN, 2021, 246 PP., ISBN 978-2-343-23594-3.

Doublage et sous-titrage. Guide d'une profession en plein essor (2021) is a valuable contribution to audiovisual translation (AVT) scholarship, offering a comprehensive overview of both dubbing and subtitling in France. Beyond some of the seminal AVT works (e.g. Chaume 2004, 2012; Díaz-Cintas & Remael 2007, 2021), early French works related to dubbing or subtitling can be found in Lapiere (1932), Artaud (1933), Delisle (1934), Sadoul (1939, 1945), l'Anglais (1960), Cary (1960), or Caillé (1960), among others. Although some scholars have recently taken stock of AVT as a discipline (see Pérez-González, 2019; Bogucki & Deckert, 2020), or reviewed the status quo of dubbing or subtitling in specific countries (Sokoli, 2009; Lukić, 2016; Cerezo et al., 2016; Torralba et al., 2019), updated French practices are not always visible in the existing literature. Despite this sizable body of AVT research, current French voicing and subtitling practices deserve further attention, and the present book sets out to charter this territory across an introduction and seven chapters.

In the introductory chapter, titled *Le doublage et le sous-titrage à l'heure du numérique* ("Dubbing and subtitling in the digital era") De los Reyes Lozano frames AVT as a discipline combining translation, cinema, and media studies. He argues that the digital revolution has altered how audiovisual content is consumed (i.e. media, languages, accessibility features), which in turn has triggered growth in the number of audiovisual texts that need to be translated and the number of viewers exposed to these texts. De los Reyes Lozano highlights the gap between the growing development of AVT studies and the scarcity of research on AVT in France. The need for this book, which offers a theoretical and practical overview of AVT in France, particularly dubbing and subtitling, is hereby justified. Readers will find in this section a thorough and updated overview of the new trends in audiovisual consumption and the way they affect AVT.

In the first chapter, *Le texte audiovisuel* ("The audiovisual text"), Chaume & Pappens disentangle the particularities of the audiovisual text, which results from the combination of two channels (the visual and the acoustic) by which different meaning codes interact to convey information. After that, related but sometimes confusing concepts are clarified, such as the difference between channel, medium, mode and code. The notion of *code* being a key theoretical element in the book, a brief explanation of meaning

codes is provided, although this concept is not fully developed until chapters five and six.

The second chapter, *La traduction audiovisuelle* (“Audiovisual translation”), conveys the need for AVT teaching to focus on practical professional knowledge beyond theories. Chaume & Pappens offer an overview of the AVT professions in France, with a particular emphasis on cinema, television, and video on demand (VoD) services. The authors define AVT, clarify some terminological dissimilarities within the discipline, and remind the reader of the different AVT modes (namely dubbing, subtitling, voice-over, simultaneous interpreting, narrations, partial dubbing, free commentary, and accessible modes) to explain their impact on the French market, thus uniting theory and practice in an interesting way. Unfortunately, in this section some readers might miss a deeper examination of the accessible modes: audio description, subtitling for the deaf and hard of hearing, and sign language interpreting. The authors indeed devote most of the chapter to dubbing and subtitling, which is a patent limitation. They struggle therefore to highlight how the analytical and methodological approach presented is valid for every AVT mode. Although this applicability is in principle true, since every AVT mode is restricted by acoustic and visual channels, it would have been revealing if Chaume & Pappens had clarified to what extent the model can be reproduced in other AVT modes. Finally, the chapter offers an updated and thorough review of AVT history, from silent films to the current technological evolution towards digital and cloud systems, the irruption of streaming services, and the development of machine translation, among other advancements.

The third chapter, *La pratique de la traduction audiovisuelle* (“Audiovisual translation practice”), examines practices in the French AVT market. Chaume & Pappens discuss the phases of dubbing (called *détection*, translation, adaptation, and interpretation in France) and subtitling. Afterwards, the conventions of subtitling (lines, characters, orthographic rules, text condensation, and space and time restrictions) and dubbing (takes, dubbing symbols, or the particularities of *bande-rythmo*) in France are explained. Given their idiosyncrasies, it is worth mentioning the particular interest of Chaume & Pappens’ discussion on French dubbing symbols, uncommon in other dubbing traditions (for instance, an underscore such as “_____” is placed under the intervention of a character when they do not appear on screen). Finally, the chapter closes with valuable information about French rates in dubbing, subtitling and voice-over, legal aspects, and professional organisations, such as the Association des Traducteurs Adaptateurs de l’Audiovisuel (ATAA).

The fourth chapter, *Un modèle d'analyse des textes audiovisuels à des fins traductologiques* ("An audiovisual text analysis model for translation purposes"), proposes a comprehensive model that categorises different factors of the translation process that affect transfer in an audiovisual text. The model is based on previous proposals by Chaume (2004; 2012) and makes a distinction between both an external dimension (i.e. professional aspects, sociohistorical aspects, factors related to the communication process, and to the reception of audiovisual texts) and an internal dimension (i.e. textual aspects, both those shared with other translation varieties and those specific to AVT). The potential of this model lies in how it moves away from a purely linguistic perspective and acknowledges that AVT is also determined by many extralinguistic factors, such as each country's professional tradition, or changing sociohistorical conventions, among others.

The fifth chapter, *Le canal acoustique* ("The acoustic channel"), covers the aural information transmitted by means of the linguistic, paralinguistic, musical, special effects, and sound position codes. In the same vein, the sixth chapter, *Le canal visuel* ("The visual channel"), tackles the visual information conveyed through the iconographic, photographic, mobility, shot, graphic and editing codes. These two chapters are perhaps the least innovative, since they draw on Chaume's (2004; 2012) well-known contributions, so readers might already be familiar with these contents. The seventh and final chapter is called *Récapitulation* ("Summary"), and it briefly encapsulates the main aims and the contents addressed throughout the book: the audiovisual text, AVT in France, the analysis model, the visual and acoustic channels, meaning codes, among other elements.

In conclusion, *Doublage et sous-titrage. Guide d'une profession en plein essor* proves to be a valuable reference for AVT researchers working in France or having French as a working language. Practitioners and students will find an up-to-date and thorough overview of AVT as a discipline with a clear focus on the industry. I believe the book strikes an excellent balance by combining essential theoretical elements of AVT with professional perspectives, ensuring a wide range of discussions will reach potential readers. However, as the title suggests, this work focuses mainly on dubbing and subtitling, so media accessibility modes remain virtually untouched. Though likely due to space restrictions, this is a limitation that the editors and authors may want to revisit in future editions of this book. This limitation does not detract from the value of this scholarly work, and the editors do remark, in their introductory chapter, how media accessibility practices need to be further explored in French AVT scholarship. They thus hint at a natural continuation of this book to address French-language accessibility, which readers would warmly welcome.

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[ALEJANDRO ROMERO-MUÑOZ]