

ISSN: 1579-9794

KÜNZLI, ALEXANDER & KAINDL, KLAUS. HANDBUCH AUDIOVISUELLE TRANSLATION. ARBEITSMITTEL FÜR WISSENSCHAFT, STUDIUM, PRAXIS. BERLIN, FRANK & TIMME, 2024, 429 PP., ISBN978-3-7329-8957-7.

This concise but highly informative open-access handbook is sure to prove indispensable, not only to the many groups of scholars it envisages as its target readers, but also to a general readership. The discipline of audiovisual translation (AVT) is not short of handbooks and reference books in English. In fact, substantial and useful volumes by Bogucki and Deckert (2020), Pérez-González (2021), and Zabalbeascoa (2024) have recently joined the other seminal volumes on our shelves. However, scholars and other readers looking for similar in German have, until recently, been disappointed. This volume more than adequately fills this gap.

Leading with an extremely useful list of abbreviations, which clears up any terminological ambiguity from the start, the book then proceeds to a short and thoughtful introduction. This places the volume in context and clarifies the purpose of the book: to serve as a reference source for researchers, students and practitioners alike. The editors are clear about the limitations of the form and the necessary choices with which they have been faced. They go on to describe the structure of the book, namely 33 brief articles divided into five sections: theoretical and disciplinary approaches to AVT; modes of AVT; industry aspects; research methods, and central themes in AVT.

In common with other books of this nature, each article is followed by a list of cross-references to other relevant topics in the book with page references and hyperlinks in the digital version; a brief list of further reading suggestions, and a reference list. The book ends with short profiles of the contributing authors, a list which in itself would be a good starting point for someone wishing to collate essential reading in the area.

The work on the whole is to be commended for both the breadth of topics and the clear and direct way in which each topic is introduced, expounded, and then summarised in a concise and useful manner. All the chapters are short, but complete, suggesting a surefooted editorial approach that has prevented this handbook from being bloated and overwhelming. The language used is academic but accessible, and suitable for students, experienced academics, and practitioners alike. It is also notable that the volume has an international focus, but remains anchored in the German-speaking world, with case studies in several chapters focusing on the particularities of this region, for example, AVT in the Austrian state

broadcaster Österreichische Rundfunk (ORF), and AVT in museums through the lens of the experience of the Kunsthistorisches Museum in Vienna.

An article-by-article review would be lengthy and lacking in utility, but some highlights for this reader were the following:

A thoughtful and thought-provoking article on accessibility and AVT by Gutermuth and Hansen-Shirra that places the theory and practice of access firmly in the wider world and considers users, society, technology, and AVT in the round. Incidentally, this chapter –amongst others– is also interesting to translation students for the way it illustrates how different languages and cultures can discuss the same issue from different viewpoints, steered by the lexicon available to them, e.g., *Barrierefreiheit* [Literally “freedom from barriers”] as opposed to “accessibility”.

A short but interesting snapshot of the history of subtitling in Künzli’s article on the subject in the “Modes of AVT” section. Historical overviews of subtitling are uncommon yet fascinating and this two-page summary provides a taster for anyone seeking an introduction to the genesis of the practice. This is mirrored by a similar overview of lip-synch dubbing in the following chapter by Koloszar-Koo.

Nagel’s introduction to the concept and actuality of professional associations in AVT, an under-researched yet crucial topic. Following an explanation of the concept of a professional association, its function, purpose, and genesis, Nagel zooms in on the professional associations in Germany before panning out to consider AVTE (Audiovisual Translators Europe), the umbrella organisation for country-specific professional associations in Europe.

A thoughtful overview of AVT and gender by Jaki, who, whilst accepting that issues of gender are not confined to audiovisual translation, looks at both relevant research and practical issues of gender in AVT. A useful overview of the work in the area is followed by a summary of the research on the translation of queer identities, which finds heteronormative bias in most of the translations examined. A short section on gender bias in machine translation presents the well-known and persistent issues in this context. This section, whilst not explicitly addressing generative AI, probably because of the publication date of the book, raises issues that are pertinent to the current state of the art. The section concludes with a call for research into gender bias in accessibility, in particular audio description, and the wish for gender issues to be addressed more specifically in translator training.

In an interesting choice to round out the volume, the final contribution is from one of the founding fathers of AVT scholarship, Henrik Gottlieb, who

examines AVT and politics, or perhaps more accurately, the politics of language and language policy. Starting with the observation that politics is expressed through policy, and this can be found in all areas of AVT, he moves from examining the choice of programmes to be acquired and then translated, through thinking about the mode of AVT chosen –usually subtitling or dubbing for a variety of reasons, some historical, some cultural, but also financial and language political– to translation choices. The matter of who translates is also politically motivated, he argues, citing issues around price pressure, quality, fandubbing, and working conditions as of interest here. His final thoughts concern the wishes and needs of the watching and listening public, and he concludes with a critical reflection on the role of AVT in the growth of English as *lingua franca*.

In general, it is tricky in such a volume to present information about those areas of the discipline that are changing rapidly, for example, the broadcast and streaming landscape and the role of technology in the field. This is an inevitable issue for volumes of this type and, in fact, for all writing on such themes. The editors have kept such areas to a minimum whilst not neglecting them. It is difficult to suggest anything that would improve this practical and efficient book, but one idea could be to highlight the chapters that would be of most use to a beginner coming at the topic with little or no knowledge. This would allow them to start with those areas that will present them with a brief guide to AVT and enable them to then choose their onward path.

These small points notwithstanding, this is a valuable German-language resource for anyone working, studying, or researching in AVT as well as the curious layperson. It is easy to navigate, well-written and edited, and it never loses the reader's attention. It is a welcome addition to any library and already well-used in mine.

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