Łukasz Bogucki and Mikołaj Deckert (Eds.), **The Palgrave Handbook of Audiovisual Translation and Media Accessibility**, Cham, Switzerland: Palgrave MacMillan, 2020, 739 pp., $149.99 (hardcover).

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It was not that long ago that Diaz-Cintas (2008) suggested that audiovisual translation (AVT) has fully come of age. Thanks to the advances in digital technology, AVT research has become increasingly interdisciplinary, especially with accessibility studies, thus creating new possibilities for certain groups of the audience and opening up new avenues for researchers. As an example of such a thriving trend, **The Palgrave Handbook of Audiovisual Translation and Media Accessibility** is a most welcome addition to the existing literature, as it offers up-to-date insight into the development of AVT and media accessibility (MA) from both academic and industry perspectives. Written by the most renowned scholars in these two fields, this book has two main aims. First, it aims to position MA as a discernible research area rather than a subordinate to AVT. The relationship between AVT and MA is a key issue addressed by scholars in this volume. Second, this book also highlights the importance of the interdisciplinarity of the research in these two areas. With the constant change of digital technology and the dynamic nature of audiovisual communication, it is unproductive and nearly impossible to place AVT and MA under a specific discipline, which is evident in the wide range of disciplines that the volume touches upon.
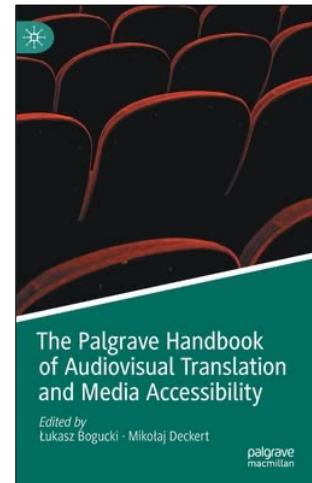
As the editor indicates in chapter 1, the book is divided into five parts comprising 34 chapters. Part I includes four contributions, which give a general overview of AVT and MA within and beyond translation studies. The book begins with editor Bogucki's (chapter 2) interview with Díaz-Cintas, as he shares his views on the past and current state of the development of AVT and MA in both academia and the industry. From a diachronic perspective, Perego and Pacinotti (chapter 3) outline a historical overview of AVT and show how different modes of AVT have occurred through the ages. In the next chapter, Greco and Jankowska (chapter 4) provide an account of presenting MA as a newly emerging interdisciplinary field—accessibility studies—and offer insight into its theoretical and pedagogical implications. By acknowledging the semiotic nature of audiovisual materials, Taylor (chapter 5) addresses the three intermingled areas of multimodality, AVT, and accessibility, and highlights the impact of intersemiotic translation on today's society.

Part II comprises twelve contributions and focuses on characterizing the established and emerging modes of AVT. Chaume (chapter 6) briefly outlines the historical overview of dubbing and gives a general introduction of dubbing. He concludes by pointing out the implications and future directions of research on dubbing. Matamala (chapter 7) addresses the main research focuses on translation of nonfictional genres using voice-over and off-screen dubbing. By indicating the didactic implications, she foregrounds the need of further investigations on voice-over and off-screen dubbing in both fictional and nonfictional genres. In what follows, Díaz-Cintas (chapter 8) gives a detailed account of the name and nature of the practice of subtitling and points

out the potential challenges the cloud may bring to the existing technical parameters on subtitling in today's mediascape. From the viewpoint of a translator, Carrillo Darancet (chapter 9) provides a general overview of the factors involved in the process of theater surtitling. He argues that the definition of a set of norms of surtitling and its application on media accessibility are the two main fields that remain to be studied. The next two chapters are dedicated to fan-based translation phenomena, in which Massidda (chapter 10) deals with the new trends of fansubbing and the challenges that the issues of copyright and technology advances may bring to this practice, while Baños (chapter 11) offers solid insight into the complexity of fandubbing, which is understood as a collaborative and co-creational dubbing practice carried out by netizens. The next two chapters focus on accessibility: Mazur (chapter 12) gives an introduction of audio description and ends with its didactic and social implications, while Szarkowska (chapter 13) briefly outlines the typology, main characteristics, and the current and future research directions of subtitling for the deaf and the hard of hearing (SDH). The next four contributions further broaden the scope as Romero-Fresco and Eugeni (chapter 14) discuss live subtitling through respeaking and argue that further training and research on live subtitling is much needed so as to best meet the viewer's demands. Bernal-Merino (chapter 15) addresses the key concepts in game localization and how this emerging practice blurs the boundaries of translation studies. Neves (chapter 16) proposes the concept of intersensory translation and calls for a multidisciplinary approach in studying accessibility in the present-day communication environments. The last contribution in this part, written by Fan (chapter 17), describes the emergence and development of collaborative translation with a particular focus on the three features of volunteerism, collective intelligence, and activism. She concludes that the emerging research approaches enabled by the fast-evolving technology open up new directions for collaborative translation studies.

Part III is made up of three contributions and concentrates on the existing and emerging techniques and procedures used in AVT and MA, with the aim of offering a methodological toolkit to both the early-stage and established scholars. Massey and Jud (chapter 18) explore a potentially fruitful methodology based on a "cognitive audiovisual translatology" (Kruger, Soto-Sanfiel, Doherty, & Ibrahim, 2016, p. 171) framework to investigate the process and agents of translation production, while Bruti (chapter 19) gives an account of the benefits and limitations of corpus-based approaches to analyzing AVT modes. This section concludes with Di Giovanni's (chapter 20) introduction on the methodologies and tools that can guide the design of new audience-based reception studies in AVT.

Part IV is, again, quite a large section that includes 10 contributions. This section aims to identify the research facets that have been most discussed and will shape the future directions of AVT and MA. Pedersen (chapter 21), Kuo (chapter 22), and Deckert's (chapter 24) studies focus on AVT guidelines, quality, and decision-making processes, respectively. By exploring available theoretical frameworks, the authors call for more empirical research (e.g., reception studies) to better reflect audiences' true preferences. Following the concept of universal design, the joint contribution by Pagano, Mayer, and Gonçalves (chapter 23) reports on the results of a project on accessibility of mobile app visual content from the perspective of visually impaired users, which offers solid insight into healthcare app accessibility. In the next two chapters, Bywood (chapter 25) and Bolaños-García-Escribano and Díaz-Cintas (chapter 26) deal with the impact of technology on AVT, especially the influence of cloud computing on revitalizing workflows and improving networking in localization. To further expand the scope, Romero-Fresco (chapter 27) calls for a new model operative at the intersection of film studies, accessibility, and translation studies to improve the quality of translated and accessible films.

The next two chapters provide necessary guidelines for researchers who are interested in applying AVT modes in pedagogical context: Talaván (chapter 28) emphasizes the didactic value of AVT in foreign language education, while McLoughlin and Nocchi (chapter 29) explore the potential of solved and unresolved issues of an AVT collaborative task from the perspective of activity theory. This section ends with Wang's (chapter 30) discussion on the major issues concerning censorship and manipulation in AVT.

Part V, the last section in the book, comprises four chapters and deals with the most representative themes in AVT and MA. This section opens with Ranzato's (chapter 31) elaboration on the most salient issues in translating culture in AVT. In the following chapter, Zabalbeascoa (chapter 32) tackles another red-hot theme—humor—and shares his views on the current and future research directions of humor studies in AVT. The last two chapters further expand the diversity of the thematic foci, as Chiaro and De Bonis (chapter 33) describe the different ways audiovisual translators deal with the issue of multilingualism in AVT, while Desblache (chapter 34) highlights the significance of an interdisciplinary approach to studying music accessibility.

By bringing together well-known scholars from around the world, the contributions included in this volume are representative of the latest empirical and theoretical work that characterizes the two thriving disciplines—AVT and MA. Although the range of the issues covered in the book can never be comprehensive, the articles included are still Eurocentric, with only three chapters concerning the issues of AVT and MA in Asian countries. To strengthen scholastic exchanges between Asian and Western contexts, more contributions in the Asian context could be included. Additionally, there seems to be a certain degree of overlap between Part I and the other four parts, given Part I also addresses the modes, methodologies, and research themes of AVT. The chapters in Part I could have been grouped into the other four parts.

Even so, by offering a cutting-edge framework and research methods, the book would be valuable for readers ranging from early-stage scholars to more advanced researchers working in the fields of linguistics, communication studies, translation studies, intercultural studies, and others. The contributions and the suggested reading lists at the end of each chapter not only direct the path for researchers in these fields but also establish interdisciplinary connections across a range of research areas that have often been considered separately, thus opening up new avenues of technological and scholarly advancement in AVT and MA.

## References

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