

(Re)creating actuality in environmental documentaries

The case of *Before the Flood*

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Abstract

This study intends to contribute to the translation of environmental documentaries seen as creative forms of disseminating scientific knowledge through audiovisual modes (e.g., dubbing, subtitling, voice over). The main aim is to identify the degree of creativity in the translation of a very popular and successful documentary, i.e., *Before the Flood*, and to provide explanations for manipulations. Against the backdrop of Schjoldager's (2008) creative strategies and intercultural research (Hofstede 2003; Hofstede *et al.* 2010), the translation process of the environmental documentary presents a number of translatorial interventions which are only partially explained by the constraints posed by the audiovisual modes adopted. The creative shifts identified take account of the cultural distance when translating and (re)create an audiovisual product which is more objective, persuasive and distrustful than its original counterpart.

1. Introduction

The society we live in is profoundly influenced by the media, among which cinematography is one of the most widely-spread and influential forms of art (Matkivska 2014). Furthermore, the application of new technologies to the field of translation has led to the implementation of a growing number of modes of audiovisual (henceforth AV) transfer which have lent themselves to the popularization of new knowledge, often by means of creative expedients. Within this context, the visual arts (e.g., painting, drawing, filmmaking, video, stage performances) have grown exponentially as artistic forms that are contributing to giving access to information by exploiting the modalities of AV translation (i.e., subtitling, dubbing, voice over, etc.), thus, fostering universal accessibility (i.e., access-oriented products addressing people with or without disabilities, people with disparate abilities, Greco 2018).

In line with a focus on the environment within the field of Humanities (cf. Liu 2008), this paper looks at the translation of environmental documentaries as a form of creative dissemination of knowledge that builds upon language as a response to issues such as climate change, mass migration, and pandemic. As a matter of fact, documentary, described as "the creative treatment of actuality" (Grierson 1933, 7–9), implies an ingenious interpretation of reality through a subjective point of view and displays social actors that "may come and go, offering information, giving

testimony, providing evidence” (Nichols 2001, 28). From a translational perspective a number of challenges are faced by translators dealing with documentaries such as working conditions, on the one hand, and terminology problems, types of speakers and translation modes (e.g., dubbing, voice-over, subtitling, commentary), on the other (Matamala 2009, 269).

This paper intends to contribute to research in the current practices of documentary translation by exploring creative manipulations in the process of accommodating the final product to the target culture, while shedding light on ethical and social issues to which citizens are expected to have access through persuasive and attractive devices. For this purpose, documentaries as aesthetic products (and their creative techniques of presenting truth) have become creative filmic instruments of accessibility that give voice to often neglected social, political, ethical and cultural issues. The focus on accessibility here encompasses the scrutiny of the traditional interlingual AVT types like dubbing, subtitling and voice over, whose ultimate aim is to guarantee access to otherwise unapproachable pieces of information and entertainment due to language barrier (Bogucki and Díaz-Cintas 2020, 24). The scant attention previously paid to documentary translation (Jo 2017) has been explained by a number of factors, such as the complex methodology to be applied to the study of this complicated genre based on the interplay between image and sound, on the variety of registers involved, and on the co-existence of narration, descriptions, news footage, and interviews. More particularly, this work sets out to analyze the degree of creative shifts in the documentary translation, and to ascertain whether they are due to the AV translation modes adopted, to the various registers used in the documentary or whether they may be explained as acts of intercultural mediation. Given the purpose of this study, images and sounds have not been considered.

Before the Flood, the 2016 multilingual documentary on climate change, which became a global success both critically and commercially, has been chosen for analysis for a number of reasons: firstly, the film may be considered a complex text where many forms of communication blend and are constructed from both personal and public narrative; secondly, the translator utilizes more than one AV technique, namely voice-over, dubbing, and subtitling; and finally, its contents may be considered topical, and thus worthy of attention.

In order to carry out the analysis, Schjoldager’s (2008) translation micro-strategies were employed, although slightly modified in order to better cater for the analysis of linguistic and cultural modifications in an environmental documentary. Findings were then discussed in the light of Halliday’s (1978) framework of metafunctions (e.g., ideational and interpersonal in the case of this study) and Hofstede’s cultural orientations (2003; 2010).

The paper proceeds first by looking at the documentary as a genre and the challenges it poses in AV translation with a particular reference to creativity; second, a specific taxonomy of translation strategies is fine-tuned to accommodate all the AV transfer modes; third, it introduces the

specific case of *Before the Flood* and the film's main features. Analysis, discussion, and conclusion follow with a view to providing explanations for manipulation.

2. Documentaries and translation

The early decades of the twenty-first century have witnessed a proliferation of documentaries on environmental issues thanks to the miniaturization and digitization of video production (Duvall 2017). Starting from the previous general definitions of documentary found in the literature (Espasa 2004; Matamala 2009a; 2009b), I will refer to the specific environmental documentary as a non-fictional AV product which uses realistic environmental questions through visual representations, accompanied by authorial voices and ethical viewpoints with the final aim of raising awareness towards those questions. This does not mean that fictive elements are excluded; on the contrary, many documentaries are interspersed with personal narratives which are particularly significant to the rhetorical construction of both narrativity, argumentation, and images (Espasa 2004,186). As a matter of fact, the composition of documentaries, more particularly of environmental documentaries—as noticed by Duvall (2017,12)—relies on the old Aristotelian strategies of argumentation and persuasion, namely reasoning (logos), ethical perspective (ethos) and the appeal to beliefs and feelings (pathos). Furthermore, since documentaries come in many shapes and sizes, four prototypes are mainly recognized (Bondebjerg 2016,14): the authoritative, the observational, the dramatized, and the poetic-reflexive. In all these prototypes, cognition and imagination are blended even though the dramatized prototype is semi-fictional, “the authoritative prototype is mostly based on arguments and rhetoric; the observational on very loose and sequential structures; and the poetic-reflexive often on more abstract visual associations and patterns” (Bondebjerg 2016,16). *Before the Flood* is an authoritative documentary presenting substantial facts, data, and arguments (Aristotle's logos) on climate change, fossil fuels, methane gas, palm oil, and the geopolitical landscape. The dominant voice, Leonardo Di Caprio's narration, covers these topics during the actor/activist's journey to five continents, together with nine well-known experts from the various fields. The meetings are the chance to discuss the issues ethically (ethos). Hence, while scientific information is delivered during half-dubbed interviews with credible voices, voiced-over conversations and news, personal thoughts are introduced in dubbed narratives.

Research on the translation of documentaries is not extensive but it has highlighted the relevance of cultural aspects to the substance and practices of voiced-over renderings (Franco 2000; 2001); moreover, it has recognized the translation of technical terms and time constraints in voice-over as the most relevant challenges in documentary translation (Matamala 2009a; 2009b). A work which is particularly relevant to this study is Bianchi's (2015) investigation of the practices in interlingual subtitling when transferring the narrator's voice in science documentaries. Bianchi

notes that more than one strategy is employed in the same subtitles and considers formality as the driving force to explaining cases of distortions in the target text (henceforth TT).

Finally, from a translational perspective, *Before the Flood* falls into the category of "Transbehavioural texts" according to the translation-oriented taxonomy provided by Gommlich, (1993, 175-184). This is because, due to the presence of features such as technical terms, statistical observations, graphs, specialized language, and metaphors, it performs not only an informative communicative function but also a persuasive, albeit non-binding, function.

2.1. Revoicing

Two main approaches have been distinguished in the literature for allowing AV products to travel from one culture to a new one: those of revoicing and subtitling (Díaz-Cintas and Orero 2010). If the latter transforms an oral output into a written output, revoicing entails the replacement of an original soundtrack with a new translated one and can be subdivided into dubbing, narration, voice-over or half-dubbing, free commentary, and audio description (Cavko 2011). For the purposes of this study only dubbing and voice-over will be considered. Dubbing entails a replacement of the original track of dialogues in the source text (henceforth ST) with a new track of translated dialogues in the TT (Chaume 2012, 1). Dubbing may require lip synchronization when characters are visible on the screen, whereas when a character is heard by the target viewer but is visually absent, the more common term of reference is off-screen dubbing (Rocío and Díaz-Cintas 2018). Considering off-screen dubbing, terminological confusion seems to emerge when narration also comes into play. Actually, both terms refer to the same typology of AV transfer mode, however some scholars from the AV transfer field prefer to use the term 'off-screen dubbing' in order to distinguish it from 'narration', a name which originated in the Film Studies sector (Matamala 2019).

The other technique used for revoicing, namely voice-over, implies that the translated text is orally delivered and overlaps the original text. Usually, voiced-over versions start a few seconds after the original text and finish earlier so as to allow for audibility of the original track. Voice-over is "technically less complex and demanding" and considerably cheaper than dubbing due to the lack of need for lip synchronization. However, as has been noted (Díaz-Cintas and Orero 2010, 442), this approach "requires a high degree of synchrony as it has to strike the right balance with the body movements and the images shown on screen" and, given the initial and final time lag with respect to the original version, "editing and condensation of the translation are needed to fit in the required time slots". Finally, when using voice-over, a number of constraints challenge the translator: time restrictions due to tight schedules; the lack of a written text available to the translator; and, lastly, it is important to remember that the editing process is usually carried out by another industry professional, rather than the translator (Orero 2009,137). Italy is known to be a dubbing country for

cultural reasons and voice-over is used in a rather limited way, more particularly for interviews and documentaries. In the case of *Before the Flood*, voice-over is employed when interviews are introduced in order to give a greater impression of verisimilitude and off-screen dubbing is mainly adopted to meet the expectations of the Italian audience.

3. Methodology and creativity in translation

Before illustrating the methodology applied to this research, a brief reflection on creativity in translation is appropriate. As remarked in the literature (Aranda 2009), creativity has always been seen as fluctuating between fidelity and freedom, problem-solving and novelty. Primarily explored in the field of literary translation (Paz 1992; Loffredo and Perteghella 2006; Bassnett 2016), creativity is still an undefined concept due to the challenge of finding a clear-cut definition and a methodology with which to measure it. In her encyclopedic article, Cecilia Rossi entitles one section "Historical perspectives: the 'creative turn' in Translation Studies" (Rossi 2018). In line with Nikolaou's "Notes on the Translating of the Self" (2006), and Loffredo and Perteghella's stances, she highlights that the notion of creative translation and creativity in a translational context are still difficult topics in terms of definition. However, she points out that since the cultural turn in Translation Studies occurred, translation has been rethought and redefined in the light of creativity. In fact, creativity in translation implies a shift from the translated text as the final product to translation as a process which is rooted in cognitive action. Kußmaul (1991; 2007), the first scholar who attempted an empirical approach to translational creativity, highlighted the relevance of cognitive and psychological research (e.g., think-aloud protocols) and translator's training. With reference to training, Bastin and Betancourt (2005) noted that the use of creativity improves with practice and, hence, experts are more creative text makers than beginners may be. This aspect of their research is relevant to my study in that creativity is analyzed in terms of shifts, seen as departures from the ST. These variations require effortful strategies that lead to the creation of texts which keep the same communicative function but are "different" in some way (Bayer-Hohenwarter 2011).

The strategies chosen for the analysis of the creative shifts from the ST come from Schjoldager's *et al.*'s (2008) classification, even though, as anticipated in the introduction to this paper, they have been modified slightly in order to accommodate the purposes of this study. This taxonomy has been chosen because it is based on a revision of previous studies and it sheds light on the degree of creativity activated by every strategy. To the best of my knowledge, these strategies have only been applied to subtitling so far and so this study represents the first attempt to explore dubbing and voice-over modes through this taxonomy.

Unlike macro-strategies that affect the text as a whole, micro-strategies have repercussions at a more specific level of the language. Schjoldager's (2008) twelve micro-strategies include Direct Transfer,

Calque, Direct Translation, Oblique Translation, Explicitation, Paraphrase, Condensation, Adaptation, Addition, Substitution, Deletion, and Permutation, which will be explained and discussed in the following section. Schjoldager (2008) note that Direct Transfer, Calque, Direct Translation and Oblique Translation work towards a ST-oriented macro-strategy while the other micro-strategies, (i.e., Explicitation, Paraphrase, Condensation, Adaptation, Addition, Substitution, Deletion, and Permutation) are more TT-oriented. Furthermore, drawing upon Holst's research (2010, 7-8), the micro-strategies move from the lowest level of creativity (i.e., Direct Transfer, Calque, Direct Translation, and Oblique Translation,) towards those which are seen as slightly creative (i.e., Explicitation, Condensation, and Deletion), to the last group which implies a higher degree of creativity (i.e., Addition, Paraphrase, Adaptation, Permutation, and Substitution).

In this study, in order to avoid terminological confusion between Direct Transfer and Direct Translation, the term Loan is preferred in place of Direct Transfer, since it is most commonly used in the literature (see for example Díaz-Cintas and Remael 2007, 202-207). Relying on Ranzato (2006), the label Addition is considered here as high-level creative in order to distinguish it from the mere additions used to bypass the language needs of cohesion or fluency. The following examples from the documentary *Before the Flood* illustrate this point:

ST: My first visual memories are of this framed poster above my crib.

TT: *I primi ricordi che ho sono legati a questa stampa incorniciata sul mio letto.*

BT: *[The first memories I have are of this framed print on my bed.]*

The additions of the two verbal items 'che ho' (I have) and 'essere legati' (to be bound) are examples of unmarked collocations which allow readability in the Italian text. In contrast, the insertion of *natura in azione*, in the example below, represents an act of creative Addition and is more ideological in that it emphasizes a more dynamic and living vision of nature:

ST: Come around the day side of the world, seeing the natural systems.

TT: *E poi l'emisfero illuminato dal sole gli elementi della natura in azione.*

BT: *[And then the sunlit hemisphere the elements of nature in action.]*

Neglecting all those disparities between the two languages mainly due to their different morpho-syntactic systems, the analysis was carried out at the level of the clause. All the 1,698 clauses from the ST were analyzed both quantitatively and qualitatively to see how they were rendered into the TT.

The creative shifts found in this study are interpreted in the light of Hofstede's (2003) classification of cultures according to different cultural orientations. For the purpose of this research, the three dimensions of Uncertainty Avoidance (UA), Power Distance (PD) and Indulgence versus Restraint (IVR) will be considered. If UA refers to "the extent to which the members of a culture feel threatened by uncertain or unknown situations"

(Hofstede 2003, 113), PD looks at the (un)equal, distribution of power in a society. High UA entails a major desire for safety, for rules, for precision, and for formalization (Hofstede 2003, 113, 122). As with high PD, high UA seems to be associated with a high level of formality. Italy, with respect to the UK and the USA, scores very highly on these two cultural dimensions. The IVR orientation was added in the expanded third edition of Hofstede’s book (Hofstede *et al.* 2010). Based on the way people are raised, Indulgence refers to the extent to which people try to control their desires and impulses. Relatively weak control is called Indulgence and relatively strong control is called Restraint. Countries with higher levels of restraint, such as Italy with respect to the UK and USA, are significantly interrelated with a feeling of pessimism and negativism in that restrictions tend to foster negative feelings and a lack of trust.

Furthermore, from a mediation perspective, differences in communication style should be borne in mind. Katan (2004, 261-307) has demonstrated that a more formal communication and expressive style characterize the Italian culture which contrasts with a more informal, fact-based communication in the English culture (see also Spinzi 2010). Starting from a major emphasis on the context, rather than on how much text is necessary to express information, the Italian culture develops a different communicative approach whose main features are summarized in the Table below.

GB preferred style	Italian preferred style
KISS (keep it short and simple)	KILC (keep it long and complete)
Low information load	High information load
Clarity	Completeness
Reader friendly	Expert to non-expert
Synthetic	Detailed

Table 1: Features of communication across the Italian and English cultures (adapted from Katan 2004, 261)

4. About *Before the Flood*

The documentary *Before the Flood* is a heartfelt testimony about how urgent it is to change course in the policies and lifestyles of industrialized nations in order to reduce the catastrophic effects that rising temperatures will have in the coming decades. Presented by National Geographic and produced by Leonardo Di Caprio among others, the documentary tackles a variety of environmental issues, from the destruction of coral reefs to deforestation caused by the cultivation of palm oil, from toxic air in urban areas to the thinning of the polar ice caps. The first-ever universal climate change agreement, the Paris Agreement drafted in 2015, is also mentioned as a critical event, even though not one of high-resolution levels, as said in the film itself. The final message (pathos) is a call for individual action to be taken (e.g., by changing eating habits), in addition to a demand for a

commitment from politicians and institutions to pay closer and consistent attention to this global issue.

A biblical metaphor provided by the 15th century triptych, *The Garden of Earthly Delights* by Hieronymus Bosch, starts and closes the documentary conferring a cohesive and strong narrative frame to the ST. The three panels tell the story of the destruction of our planet in terms of the passage from Earth as a paradise inhabited by Adam and Eve (the first panel) to a decaying wasteland (the final panel). This is as a consequence of human beings' impact on the landscape they inhabit, which is a crowded and chaotic, although still lush, world (depicted in the second panel). Therefore, if read in their progression, the three panels represent the process of humanity's alienation from nature. *Before the Flood*, the title, refers to the second panel, where the transformation will continue past the point of no return if men do not try to remedy the damage caused. This latter expression ('point of no return') was used as the title for the Italian version of the documentary (*Punto di non ritorno*), delivering a perhaps darker message with less hope than the original title, and is inspired by the third panel of the painting rather than by the second panel as in the ST. This choice in the Italian translation may be due to the inaccessibility of the meaning of the English expression to the Italian public; moreover, it may be explained by the IVR cultural orientation in that people in restraint-oriented cultures (i.e., Italy) are more likely to remember negative emotions and tend to be more pessimistic.

The personal, emotional (pathos) narrative of the painting, much appreciated by the narrator, is deeply connected to the public agenda of the documentary through a number of commented images and metaphors which display and suggest catastrophic consequences if unethical behaviours continue to threaten the environment (ethos). During his journey, Di Caprio interviews scientists who are experts in their fields, popular politicians such as former US Presidents Bill Clinton and Barack Obama, the Pope, and ordinary people who represent the populations affected. This means that several different registers are employed. Following Halliday (1978), registers are built upon three variables, namely field, tenor, and mode, which embed the logic of the documentary under scrutiny. The field refers to the subject matter, that is to say the environmental issues as mentioned above. At the functional level of the language, the metafunction which concerns the field is called Ideational. Tenor includes relations of formality, power, and affect and thus influences relational choices in the linguistic system. The metafunction related to this is known as Interpersonal. In the documentary under investigation, the language of the ST is rather informal due to the presence of phrasal verbs, swear words, discourse markers, and colloquialisms. This is in line with Matamala's observations about the use of informal register as a way to reach as wide an audience as possible (2009a). Finally, the mode refers to the channel of delivery, which is through video, and includes the medium that is spoken during revoicing, and written during subtitling. Subtitles are utilized in the ST when the Hindi and Italian languages are used by the

interviewees. These subtitles have then been re-voiced in the TT, therefore moving from a written mode to a verbal one.

5. Creative shifts

5.1. Quantitative analysis

The results of the quantitative analysis reported by the graph (Figure 1) show that, if considered individually, the most frequently used technique in the translation of the documentary is Direct Translation, followed by Oblique Translation. The slightly creative strategies are less frequently used, except for Deletion. Furthermore, the translator resorts to the third group (i.e., highly creative strategies) recurrently, even though no instance of Permutation was found in the data, due to the external constraint of matching the text with the images. The dominance of Direct Translation was expected because of the 'field' of the documentary (i.e., the consequences of climate change) and the presence of several statistical observations which require precision. However, if we argue that these micro-strategies are used to architecture the macro-strategies continuum of a text—i.e., non-creative and creative translation—a glance at Table 2 clearly demonstrates a tendency towards a major use of creative techniques (53.8%). The qualitative analysis in the next section will give more insights into the use of this trend towards creative strategies.

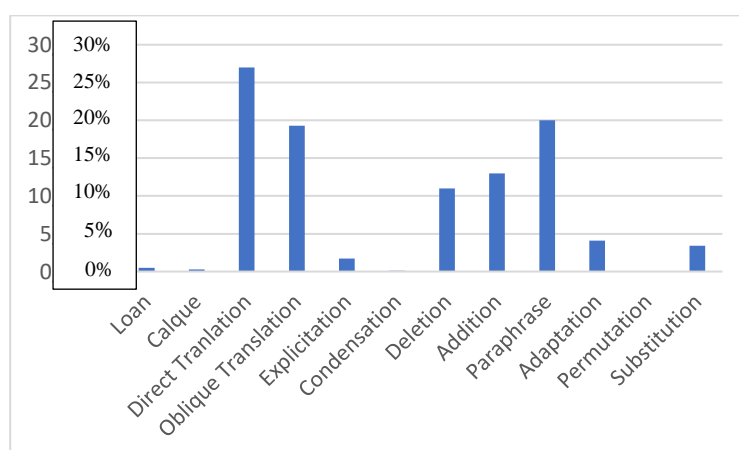


Figure 1: Quantitative distribution of the translation strategies from the 'non creative group' (Loan, Calque, Direct Translation, Oblique Translation) to the 'higher creative group' (Addition, Paraphrase, Adpatation, Permutation, Substitution)

(Holst, 2010)	Strategies (Schjoldager's (2008))	Frequency %	Frequency per group
1. Non-creative strategies	Loan	0.5	46.2%
	Calque	0	
	Direct Translation	26.1	
	Oblique Translation	19.3	
2. Slightly creative strategies	Explicitation	1.7	11.8%
	Condensation	0.1	
	Deletion	11.0	
3. Highly creative strategies	Addition	13.3	42.0%
	Paraphrase	21.2	
	Adaptation	4.1	
	Substitution	3.4	

Table 2: Frequency of the three groups of strategies

5.2 Qualitative analysis

The qualitative analysis is centred on the investigation of non-creative, slightly creative and creative strategies. Specific cases are explored by looking at the extracts from the documentary, thus, including the STs and the Italian translations offered by the diverse modes of interlingual AV translation. Back translation is also provided.

5.2.1 Literal translation (non-creative strategies)

The term Literal Translation encompasses all the strategies included in the non-creative group. In most of the cases, strategies for translating verbatim are resorted to when foreign institutional or location names are encountered in the clause (e.g., *Heart League; Leuser*); when technical and specialized phraseological constructions are used (e.g., *native communities/comunità autoctone; impacts on wildlife/impatto sulla natura; passenger pigeon/piccione migratore; the great auk/alca impenne; weather patterns/fenomeni metereologici; rising sea level/innalzamento del livello del mare*) and, finally, when graphs and statistics are explained.

Example 1 shows a case of Loan where the word *underground* is used in Italian to convey the idea of a person who is against the official and traditional culture. This sense matches the contextual meaning. Example 2 displays the use of Calque, seen as a special kind of borrowing in which each of the expressional elements from the ST are translated literally; this technique is mainly used in the data for rendering the names of institutions. Direct Translation is visible in Example 3 where the texts are peppered with figures and statistics. The formulations *Ecco il risultato* (Here's the result) and *Parliamo* (We're talking about) have been added for fluidity and

conformity to the scientific Italian style (for formal features in specialized discourse, see Scarpa 2001).

Example 4 illustrates the use of Oblique Translation in that the sense is very close to that of the ST as there is neither an introduction of new meaning nor an omission of items. What is clear here is the tendency of the translator to use more scientific wordings, as in the case of *non esiste* (it doesn't exist) or *scienza* (rather than a translation of *evidence*). Basically, it can be said that these minor interventions are necessary and natural and find their explanation in the differences between the two language systems, as well as in the need to produce a precise scientific text.

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
1.	Off-screen dubbing	My father was an <u>underground</u> comic distributor.	<i>Mio padre era un fumettista <u>underground</u>.</i>	My father was an <u>underground</u> cartoonist.
2.	Off-screen dubbing	He's the chair of the <u>Senate Environment Committee</u> .	<i>E' il presidente della <u>Commissione Ambientale del Senato</u></i>	He's the chairman of the <u>Senate Environmental Commission</u> .
3.	Voice-over	This is 5 years of melt. So this entire length is the thickness of ice that has melted throughout all of lower Greenland in the past 5 years? Right. That's hundreds of cubic kilometers of ice that's now no longer stored on land. It's gone into the sea over here.	<i>Ecco il risultato dopo 5 anni. Quindi questa è la misura esatta dell'assottigliamento dello strato di ghiaccio in Groenlandia meridionale negli ultimi 5 anni? Esatto. Parliamo di centinaia di chilometri cubi di ghiaccio che non sono più sulla terra ferma e che si sono riversati in mare.</i>	Here's the result after five years. So this is the exact measure of the thinning of the ice sheet in South Greenland in the last 5 years? That's right. We're talking about hundreds of cubic miles of ice that are no longer on dry land and have poured into the sea.
4.	Off-screen dubbing	Global warming is <u>illusory</u> . The <u>evidence</u> shows us that it will be not enough. A <u>massive change</u> is required <u>right now</u> .	<i>Il riscaldamento <u>non esiste</u>. La <u>scienza</u> dimostra che non è sufficiente. Serve un cambiamento radicale e immediato.</i>	Global warming <u>doesn't exist</u> . Science shows that this is not enough. We need a <u>radical</u> and <u>immediate</u> change.

5.2.2 Slightly creative strategies

Explicitation makes implicit information more explicit with a view to explaining meanings in detail. In Example 5, *Zelig* references a chameleonlike character in the 1983 mockumentary of the same name by Woody Allen. The metaphor has been converted into its sense and, hence, the implicit meaning has been made explicit for accessibility reasons, even though the metaphor may be known to the Italian culture. Furthermore, the specificity of the previous designation has been reinforced by the formal *cosiddetto* (so-called) which has replaced the verbal construction of the ST.

A more conventional metaphor is used in the TT with respect to the original version in Example 6. The word *architecture* has been elucidated through the conventional expression *gettare le basi* (lay the foundations) which belongs to the same semantic field.

The occasional intake of this strategy may be explained by the overabundance of additions in data which perform, in most of the cases, the same function of providing more explicit information.

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
5	Off-screen Dubbing	He's always been this <u>sort of Zelig</u> of the counterculture <u>as I like to call him</u> .	<i>Era un <u>rappresentante molto eclettico della cosiddetta controcultura.</u></i>	He was a very eclectic representative of the so-called counterculture.
6	Voice-over	[The Paris Agreement ...] It creates the <u>architecture</u> that allows us to finally start dealing with this problem in a serious way. So you were happy with what came of it? I, I, I was happy that we put the architecture in place.	[L'accordo di Parigi...] e crea i <u>presupposti</u> per affrontare questo problema con la massima serietà necessaria. - Lei si reputa totalmente soddisfatto? - Si abbastanza soprattutto perché abbiamo <u>gettato le basi</u> ,...	[The Paris Accord...] and creates the conditions to address this problem with the utmost seriousness necessary. - Do you consider yourself totally satisfied? - Yes, quite satisfied, especially since we've laid the foundations...

Condensation makes the original text shorter (see Example 7) and, during AV transfer, is pivotal to subtitling and, less so, to dubbing (Baños and Díaz-Cintas 2017). For this reason, this strategy was found to be very rare in the data as they require more explicit meanings since the main communicative function of this type of documentary is to give access to scientific knowledge in terms of popularization. The use of Condensation makes pieces of texts more implicit.

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
7	Off-screen Dubbing	We're actually going through <u>a period of global cooling</u> .	<i>La terra <u>si raffredda</u>.</i>	The earth <u>is getting cold</u> .

Deletion, the last strategy of this group, operates above all at the interpersonal level of the language. In order to make the register more formal, most discourse markers (e.g., *I mean; you know; you can imagine, I believe*) were deleted, regardless of the type of transfer mode used by the translator. The driving force seems to be the need to make the register more formal and the narrator's stance more objective. Indeed, consequences are perceptible if the ST and TT are compared from the interpersonal perspective; for example, the capacity of *I mean* to attract the listener's attention, as well as its hedging function (see Quirk *et al.* 1985, 1114-1115), are lost in translation. In only one occurrence out of eight, is the interpersonal meaning expressed by the adverb 'probabilmente': *If the U.N. really knew how I feel, how pessimistic I am about our future, I mean, to be honest, they may have picked the wrong guy*; (TT: *Se alle Nazioni Unite conoscessero il mio stato d'animo, il mio pessimismo in merito al futuro, probabilmente penserebbero di aver scelto la persona sbagliata. [BT: If the UN knew how I felt, how pessimistic I was about the future, they would probably think they had chosen the wrong person]*). Likewise, the pragmatic function of *you know* is not rendered in the TT. Out of 31 instances of *you know*, only one is translated in order to provide the speaker's evaluation of the disappearance of orangutans due to the cultivation of palm oil: *What happens to all the other orangutan? You know, all the others are dead*; (TT: *Che cosa è successo agli altri oranghi? -purtroppo sono morti. [BT: What happened to the other orangutans? - unfortunately they died]*). Thus, despite the relevance of discourse markers to dubbing, these items are only partially translated when they express an attitudinal meaning. Consequently, the TT sounds more transactional than interactional and, given that no constraint comes from the transfer mode, the reason behind this choice lies in the translator's need to comply with the register's formality and to construct a more authoritative narrator's voice. The interactional mode is also emphasized in the English constructions by the use of rhetorical devices, for example, the repetition of the I-subject three times (i.e., *I feel, I am, I mean*), thus, creating patterning strategies (i.e., the tripling effect) for the creation of a sense of balance and reason, on the one hand, and of dramatic effect (which reduces the distance from the viewer), on the other. This is partially lost in Italian, where the parallel repetitions are limited to *il mio stato d'animo, il mio pessimismo*. The emphasis on transaction rather than interaction in the TT also explains the deletion of imperative forms, as in the following instance:

ST: Okay, now walk me through a carbon tax, which is what you're saying, is the silver bullet for climate change.

TT: *Lei sostiene che la tassazione del carbonio sia la soluzione ideale. In cosa consiste?*

BT: [You argue that carbon taxation is the ideal solution. What does it consist of?]

5.3 Creative strategies

Addition adds a unit of meaning to the TT that may not be inferred from the ST. Drawing upon Newmark (1988, 91), the information added in the TT may be due to cultural, technical, or linguistic reasons. Addition finds its application as a creative tool in Pedersen's model of translating what he calls "extralinguistic culture-bound references" (ECRs), which refers to "an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience" (2005, 2). This model is also extended from the bounds of extralinguistic features to encompass "intralinguistic culture-bound references, such as idioms, proverbs, slang and dialects" (*ibidem*). In line with Pedersen's model, Addition can be viewed as the translator's strategy through which creative intervention occurs as a guidance to the target culture (TC) such as in the cases of *frutto della penna di uno sceneggiatore*, *Benvenuti in Sumatra*, *senatori americani* (examples 10, 11, 13). In this documentary, Addition performs a very important cultural function regardless of the AV mode of transfer: it aims to mediate for differences across the two cultures in terms of communication style as shown by Examples 8 and 10. A more expressive and metaphorical style is preferred in Italian, if compared to English, and this feature emerges in particular during narration where the only AV constraint is image synchronization. Examples 11 and 13 illustrate the use of this strategy for providing further information about context or political background, and thus it performs an explanatory function. Cultural needs again govern the translator's choices in Examples 12, 15, 16, and 17 where a more pessimistic tone is discernible in line with the orientation towards "restraint" in the Italian culture. The same intent to culturally mediate across the two languages drives the choice of the added segment *tematica sconfinata* (Example 18) which uncovers the need for definiteness inherent in UA. Likewise, the use of the legal formulation *garantire un diritto/diritto fonamentale* (Examples 15 and 16) which highlights again the claim for law and order typical of the Italian cultural orientation of UA.

Example 9 is an isolated case of the use of Addition in order to fill the void in a shot.

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
8	Off-screen dubbing	<p>The second panel is where it starts to become more interesting.</p> <p>The deadly sins start to infuse their way into the painting.</p> <p>There's overpopulation, there's debauchery and excess.</p>	<p><i>Il secondo pannello è ancora più eloquente</i> <i>l'artista vuole rappresentare le tentazioni della vita mondana</i> <i>l'intricato mescolarsi di figure simboliche, la dissolutezza e gli eccessi.</i></p>	<p>The second panel is even more eloquent, the artist wants to represent the temptations of worldly life, the intricate mixing of symbolic figures, debauchery and excesses.</p>
9	Dubbing	Here.	<i>L'aula grande.</i> è	The room is big.
10	Off-screen Dubbing	I play fictitious characters often solving fictitious problems.	<p><i>Interpreto personaggi di fantasia i cui problemi sono</i> <i>frutto della penna di uno sceneggiatore.</i></p>	I play fictional characters whose problems are the fruit of the pen of a screenwriter.
11	Off-screen Dubbing	I've never seen anything like this.	<p><i>Non ho mai visto niente del genere.</i> <i>Benvenuto in Sumatra.</i></p>	I've never seen anything like this. Welcome to Sumatra.
12	Off-screen Dubbing	I want to do everything I can to learn more about this issue.	<p><i>Ce la metterò tutta per approfondire ogni aspetto di questo argomento</i> <i>per capire la gravità del fenomeno.</i></p>	I'll try my best to go into every aspect of this topic to understand the seriousness of the phenomenon.
13	Dubbing	It might not be surprising to learn that James Inhofe is one of the largest recipients of fossil fuel money in the U.S. Senate.	<p><i>Non stupisce che tra i</i> <i>senatori americani</i> <i>sia uno dei beneficiari del denaro proveniente dai combustibili fossili.</i></p>	It is not surprising that among American senators he is one of the recipients of fossil fuel money.
15	Dubbing	From what I understood there are 300 million people without power.	<p><i>Dalle sue parole evince che a 300 milioni di persone questo</i> <i>diritto non è ancora garantito.</i></p>	From his words it is clear that 300 million people are still not guaranteed this right.

16	Subtitling	If you want to provide electricity to everybody.	<i>Per garantire a tutti questo diritto fondamentale.</i>	To guarantee this fundamental right to all.
17	Voice-over	It's the poor of India, it's the poor of Africa, it's the poor of Bangladesh, who are impacted today by what I believe is the first signs of climate change.	<i>Ma le classi sociali più povere di nazioni come l'India, l'Africa o il Bangladesh sono già state travolte dai primi inesorabili segnali di questo vero e proprio strarvolgimento del clima.</i>	But the poorer social classes of nations such as India, Africa or Bangladesh have already been overwhelmed by the first inexorable signs of this real upheaval of the climate.
18	Off-screen Dubbing	The truth is, the more I've learned about this issue and everything that contributes to the problem, the more I realize how much I don't know. How much I don't know about this issue.	<i>Più dati raccolgo su questo particolare argomento e sulle eventuali cause più mi sembra di non saperne mai abbastanza è davvero una tematica sconfinata.</i>	The more data I collect on this particular topic and possible causes, the more I feel like I never really know enough about it. It is an endless topic .

As Schjoldager explains, when writing about Paraphrase, “you cannot say that the ST meaning has not been rendered, but somehow it is rather difficult to pinpoint the relationship between the TT and the ST” (Schjoldager, 2008, 101). The following examples illustrate that Paraphrase involves more than a single lexical item but works at the level of both the clause and the sentence. In most cases, Paraphrase relies on the inclusion of more idiomatic expressions in Italian, as in the case of Example 20, where the unmarked collocation *si palesa ai nostri occhi* makes the text more fluid and formal, adequate to scientific discourse at the phraseological level. The aim of achieving formality and a more objective stance explains the use of Paraphrase in Examples 19 and 21, where the sentence needs reformulation in order to use nominalizations, to delete imperatives such as *try*, and to use more scientific items such as *obiettivo* (aim), and *reversibile* (reversible). The addition of the negative modifier *dura* (hard) not only introduces a common expression in the TT, but also responds to the tendency of highlighting the difficulties and challenges in what we do not know. Paraphrase is pervasive in the TT but it is more frequently used in the off-screen dubbed pieces. Furthermore, as the examples show, it works together with other techniques such as Addition and Deletion.

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
19	Off-screen Dubbing	<p>We keep getting inundated with catastrophic news about the environment every single day, and the problem seems to be getting worse and worse and worse.</p> <p><u>Try to have a conversation with anyone about climate change, people just tune out.</u></p>	<p><i>Ogni giorno non facciamo che ricevere notizie allarmanti sull'ambiente e la situazione non fa che peggiorare anno dopo anno, ma nessuno sembra voler affrontare la questione dei cambiamenti climatici.</i></p>	<p>Every day we receive alarming news about the environment and the situation is getting worse and worse year after year, but nobody seems to want to address the issue of climate change.</p>
20	Off-screen Dubbing	<p>It sounded like some nightmarish science fiction film. Except everything he said is real and it's happening right now.</p>	<p><i>Sembrava la trama di un film di fantascienza. Purtroppo è la dura realtà che oggi si palesa ai nostri occhi.</i></p>	<p>It was like the plot of a science fiction film. Unfortunately it's the harsh reality that is revealed to our eyes today.</p>
21	Off-screen Dubbing	<p>I just want to know how far we've gone, how much damage we've done, and if there's anything we can do to stop it.</p>	<p><i>Il mio obiettivo è capire quale sia la situazione e se il processo in corso sia reversibile.</i></p>	<p>My aim is to understand what the situation is and whether the current process is reversible.</p>

Adaptation recreates the effect of a ST item. It differs from similar techniques (e.g., Oblique Translation and Paraphrase) because it involves more creativity and “often attempts to imitate the source-text author’s thinking” (Schjoldager 2008, 105). Examples 22, 23, and 24 illustrate the need to adapt the informal dialogue to the Italian culture by keeping the same communicative function. Another purpose of this strategy is to find target cultural expressions that can be adapted in such a context similar to that of the ST. In Example 25, the expression 'the dumbest son of a bitch' is too vulgar in a formal discourse such as that of the target culture and, therefore, the text is adapted with a less 'tough' expression but one which achieves the same effect. The addition of the cultural and informal expression *punto e basta* in Italian closes off the discussion in the dialogue by reframing the previous point.

Whereas Adaptation is more frequently used in dubbing and goes beyond the borders of the clause, Paraphrase or Substitution are preferred for similar cultural reasons when other modes of transfer are at work (e.g., voice-over).

Ex.	Transfer Mode	Source Text	Target Text	Back Translation
22	Dubbing	Hi, how are you? I'm very good. How are you doing? It's a pleasure. You too. Hey! Nice to see you, buddy. Good to see you.	<i>Ciao! Che mi racconti? Come stai? Tutto bene tu? Molto piacere Ehi Ciao ragazzi! Ce l'hai fatta! Come stai? Stai alla grande?</i>	Hi! What about you? How are you? All is fine and you? Nice to meet you. Hey, guys! You made it! How are you? You're doing great?
23	Dubbing	You all set, mate?	<i>Si gode il paesaggio?</i>	Enjoying the scenery?
24	Dubbing	Don't get too close to the edge.	<i>Mi raccomando si scivola.</i>	Take care, it's slippery
25	Dubbing	If you actually believe that global warming is the biggest problem we face, <u>you're the dumbest son of a bitch on the planet.</u>	<i>Se credete che il riscaldamento globale sia il male peggiore dei nostri tempi <u>siete proprio degli idioti.</u> Punto e basta.</i>	If you believe that global warming is the worst evil of our times, you are idiots. End of.
26	Dubbing	How they're able to discredit scientists who have devoted their life to this issue <u>is kind of mind boggling to me.</u>	<i>Il pensiero che possano screditare scienziati che hanno dedicato la vita a studiare questo argomento <u>mi fa letteralmente impazzire.</u></i>	The thought that they can discredit scientists who have dedicated their lives to studying this subject <u>literally drives me crazy.</u>

Substitution implies a change of the semantic meaning. It is used in any mode of transfer as the examples below demonstrate. Substitution is the solution when culture-bound expressions are found in the clause. In Example 27 the informal expression *to be in our backyards* has been substituted with a more common Italian expression (*un dato di fatto*) which implies something more with respect to the English idiom. Additionally, the Italian phrase is appropriate within scientific discourse. Example 28 relies on the boat and sinking metaphors. The boat metaphor is rendered literally whereas the sinking metaphor has been substituted with another common Italian idiom to refer to the lack of escape. The expression used in the TT is clearer, but also more negative. The same purpose of accessibility is behind the culture-bound image of the serial killer and cannibal Jeffrey Dahmer, used in the ST as a metaphor to describe the voice of the critics who aim to emphasize the inadequacy of Leonardo Di Caprio, from a scientific point of view, as a spokesman for the environmental issue (Example 29). Dahmer is better known in Italian culture as the 'Monster from Milwaukee', and the substitution is then followed by another elegant

metaphorical substitution in the TT (e.g., fine gourmet) which replaces the creative analogy in the ST with the *credible voice for stew*.

Interestingly, Examples 30 and 31 rely on the same semantic field as the metaphor in Example 28 and introduce again the metaphor of sailing which is more vivid and expressive in its reference to people who do not collaborate when taking the right direction or decision. In so doing, more textual cohesion is guaranteed in the TT.

Ex.	Transfer mode	Source text	Target text	Back translation
27	Off-screen Dubbing (news)	Climate change is already <u>in our backyards</u> .	<i>Il cambiamento climatico è <u>un dato di fatto</u>.</i>	Climate change is a fact.
28	Dubbing	If you consider this vastness of this universe, this Planet Earth is just a small boat. If this boat is sinking, then I think we will have to <u>to all sink together</u> .	<i>Di fronte alla smisurata vastità dell'universo il pianeta Terra è come una minuscola imbarcazione e se questa barca dovesse affondare è chiaro che per <u>l'intera umanità non ci sarebbe via di fuga</u>.</i>	Faced with the immeasurable vastness of the universe, Planet Earth is like a tiny boat, and if this boat were to sink, it is clear that there <u>would be no escape for the whole of humanity</u> .
29	Off-screen Dubbing (news)	Which is like calling <u>Jeffrey Dahmer a credible voice for stew</u> .	<i>E' come dire che il <u>mostro di Milwaukee era un raffinato gourmet</u></i>	That's like saying the <u>Milwaukee monster was a fine gourmet</u> .
30	Voice-over	You're a fossil-addicted country, <u>but if you are seriously disengaging</u> it's something for us to learn from.	<i>Dipendete dai combustibili fossili, <u>ma se riuscite a cambiare rotta, allora sì che avreste ottime argomentazioni</u>.</i>	You are dependent on fossil fuels, but if you could change course, then you would have a very good argument.
31	Dubbing	<u>We've got some folks on the other side</u> .	<i>C'è qualcuno <u>che rema contro</u>.</i>	Someone's <u>rowing against us</u> .
32	Off-screen dubbing	<u>We can congratulate each other today</u> .	<i>Non <u>dobbiamo adagiarci sugli allori</u>.</i>	We must not lay down our laurels.
33	Off-screen dubbing	The world is now watching.	<i>Il pianeta <u>conta su di noi</u>.</i>	The planet is counting on us.

If, in the examples so far, Substitution operates as a replacement trying to keep a certain semantic similarity between the two texts, the last two examples instead demonstrate how Substitution can become a stronger and more creative manipulation. The context from which the two examples are taken concerns the conclusion of the documentary, when Di Caprio invites humanity not to forget the historical significance of the Paris Agreement. The clause *We can congratulate each other today* (Example

32) is replaced by an idiom in Italian (which also exists in English) based on the image of the laurel that, in ancient times, was used to reward athletes, poets, or particularly valiant warriors. The creative use of this phrase sounds like a reprimand not to remain inoperative in the shadow of the successes and victories of the past. The last example (33) reinforces this warning by setting up a relationship between Man and the planet. This clause substitutes a more open claim in the ST expressed by a behavioural process, i.e., passively watching and waiting for action.

6. Concluding remarks

In spite of the obvious limits of such a single case, it is nonetheless possible to pinpoint degrees of creative departures in documentary translation. To identify them, the ST and the TT of the environmental documentary *Before the Flood* were compared at the level of the clause and analyzed quantitatively and qualitatively. Findings were interpreted in the light of Schjoldager's (2008)'s micro-strategies to identify the extent to which the translation is creative and the reasons behind this. The framework used was based on Halliday's functional grammar (1978) and the attempt to provide an explanation for creative shifts relied on Hofstede (2001) and Hofstede *et al.*'s (2010) insights on cultural dimensions and Katan's (2004) description of the different types of communication which the two cultures adopt.

The quantitative analysis has revealed that Direct Translation is the most frequently-used strategy at the micro level of the analysis, whereas at the macro-strategy level, the translation is highly creative. Among the slightly creative and creative groups, Paraphrase is the most frequently-used strategy and it operates beyond the clause in a process of reformulation of sentences through Additions and Deletions. In this way, at the Ideational level of the language, most of the verbal processes in the ST have been nominalized to respond to formality claims in the target culture (e.g., ST: It has a lot to do with men who are pillaging the natural world, wiping species out, and basically destroying cultures in the process. TT: *Fanno da sfondo al racconto la devastazione della natura da parte dell'uomo, la distruzione di intere specie animali e delle comunità locali.* [BT: The story is set against the backdrop of man's devastation of nature, the destruction of entire animal species and local communities]). These wordings construe an objective world where facts are presented as fixed entities rather than as dynamic processes and the focus is on the result rather than on the action itself and, hence, the TT sounds more persuasive.

Interpersonally speaking, Deletion is used to face the challenge of creating a more impersonal and objective tenor by omitting discourse markers, contrary to any expectations in dubbing. Impersonal constructions and distancing devices (e.g., *E' chiaro/It's clear*) have then been introduced.

Apart from Paraphrase, creative Additions have a relevant role for accessibility reasons, together with the less frequently used Explicitation. Adaptation has been mainly used in dubbed conversations where the text

has been reterritorialized according to the common expressions used in the same context in Italian culture. The most creative strategy, namely Substitution, has operated at a more idiomatic level of the language and to introduce metaphorical cohesion. The final result is that of a localized documentary that in translation has induced the use of problem-solving strategies that are creative in nature (Mackenzie, 1998: 201). This matches with Franco's observations (2000: 234) that many of the translation interventions in documentary are determined by the host culture. These cultural elements may be seen in the different orientations of the Italian culture with respect to the English one, such as the trust in specialists and expertise (UA), the construction of an authoritative voice (PD), the feeling of powerlessness and negativism (IVR) which emerges mainly with the preference for lexical items such as *angoscia* for *anger*; *problema grave* for *challenge*; and *calamità naturali* for *weather patterns* in some instances, in place of the more neutral *fenomeni metereologici*. Finally, the different type of communication (informal versus formal, factual versus expressive, Katan 2004) is also visibly mediated in the translation (e.g., *Fact is/Si parla di*).

The results of this investigation may provide a beneficial guide, of a sort, for prospective documentary translators which would delimit the areas where they could use a more creative approach to the texts by respecting the external restrictions of image synchronization. As long as creatively translated texts do not change the scope of the original text, they can enhance the viewers' understanding and, hence, the functionality of the product. From this perspective creative interventions in translation are acts of intercultural mediation.

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