

REFERENCES

- Flege, J. E. 1995. Second language speech learning: Theory, findings and problems. In W. Strange (ed.) *Speech Perception and Linguistic Experience: Theoretical and Methodological Issues in Cross-Language Speech Research* Timonium. MD: York Press, 233-277.
- Flege, J. E. 2003. Assessing constraints on second-language segmental production and perception. In A. Meyer and N. Schiller (eds.) *Phonetics and Phonology in Language Comprehension and Production, Differences and Similarities*. Berlin: Mouton de Gruyter, 319-355.
- Hardcastle, W. J. and J. Laver (eds.). 1997. *The Handbook of Phonetic Sciences*. Oxford: Blackwell.
- Jenkins, J. 2000. *The Phonology of English as an International Language*. Oxford: OUP.
- Laver, J. 1994. *Principles of Phonetics*. Cambridge: CUP.
- Pennington, M. C. (ed.). 2007. *Phonology in Context*. Basingstoke: Palgrave.
- Wieden, W. 1993. Aspects of acquisitional stages. In B. Kettelman and W. Wieden (eds) *Current Issues in European Second Language Acquisition Research*. Tuebingen: Gunter Narr Verlag, 125-135.

Angelika Goldstein and Biljana Golubović (eds.), *Foreign Language Movies: Dubbing vs. Subtitling – Schriften zur Medienwissenschaft*. Hamburg: Verlag Dr Kovac – Fachverlag für wissenschaftliche Literatur, 2009, pp. 224.

Reviewed by **MIODRAG VUKČEVIĆ**¹

University of Belgrade, Faculty of Philology
Department of German Language and Literature
Belgrade, Serbia

According to the title of this volume its main language, in this case English as the most frequent one to be translated from, determines the language of this review article. The book pertains to a wider interdisciplinary field of translation studies, or more specifically, foreign language films translation. At the same time, it represents a selection of topics that show a diversified potential of translation aspects. These aspects of translation studies explore linguistic expression possibilities manifested in films and incorporated into both dubbing and subtitling processes. Pointing out “technical limitations – i.e. demands imposed on translators by the medium” and aiming at “present[ing] current research and inventive advances in the science of translation using motion picture translation as an example” (p. 7) the authors and editors strive to document practical experiences in this field with the aim of transferring the knowledge, theory and practice of translation. This collection of papers establishes contact with a potentially wide

1 Kontakt podaci (Email): sm.vukcevic@neobee.net

audience of scholars whose theoretical and practical ambitions are not only driven by dealing with translation strategies within selected types of film translation, but also in how films can be implemented in foreign language acquisition at the university level.

This collection of papers opens with the introduction written by Angelika Goldstein and Biljana Golubović. The two editors delineate the subject of the tome, introduce plausible questions pertinent for the study of dubbing and subtitling of foreign language films, and concisely formulate their objectives and methodology. The book contains the Contents (p. 5) and the Acknowledgment (p. 9), and the rest of it may be organised into two parts. The former is dedicated to general problems of film translation and the latter tackles the application of subtitling in the process of SLA at the university level. Furthermore, the prominence will be given only to those topics which, as stated by the title, are perhaps the most relevant for this geographical area.

The first paper defines the research perspective of the whole undertaking. In her study, entitled "Synchronisierung, Voice-over-Übersetzung oder Untertitel? Zur aktuellen Lage der Filmübersetzung in Litauen" (p. 11-26), Alina Baravykaite explores some aspects of the mentioned possibilities. Pointing out the fact that "[f]ast zwanzig Jahre lang werden die ausländischen Spielfilme in den litauischen Fernsehsendungen überwiegend mit der Voice-over-Übersetzung ausgestrahlt und in den Kinos untertitelt" and highlighting that "[e]rst vor Kurzem hat man angefangen, sich auch die aufwändige Synchronisation von Spielfilmen wieder anzueignen" (p. 11), this author draws extensively on different theories accounting for diverse film translation practices. Baravykaite sets the scene by defining the basic terms. Namely, she starts from the concept of synchronisation, which "[...] ist [die] nachträgliche Vertonung eines fremdsprachigen Tonfilms in einer anderen Sprache. Die Nachvertonung durch Synchronsprecher muss lippensynchron sein" (p. 11), and then, she relates this concept with the concepts of *Untertitel* and *Voice-over-Übersetzung*, respectively. Bihan Xavier's paper, entitled "Filmübersetzung: Erfahrungen und Perspektiven aus der universitären Praxis" (p. 27-40) is a case study. Namely, the author first sketches out the "Historischer Rückblick", introduces "Die Entstehungsgeschichte des Untertitels" (p. 27), and then outlines the current state of the art of "Der Boom auf dem Untertitelungsmarkt" (p. 29), while including "Die Deregulierung der Medienlandschaft" (p. 30). In the first part of his paper, Xavier concludes that "Diesen neue Tendenz war der Auslöser für eine wachsende Nachfrage im Bereich der Untertitelung und eine Reflexion über deren Qualitätssicherung." (p. 30). The research intention of the second part of the paper is based on the assumption that "Dieser Prozess zur gleichen Zeit durch eine Reihe von technischen Neuerungen unterstützt. Die Demokratisierung des [...] Satellitenfernsehens parallel zur Einführung des in Deutschland bevorzugten Kabelfernsehens in den 80er/90er Jahren trugen dazu bei, die Anzahl der Sender (mit zum Teil knappen Mitteln) zu erhöhen und als Folge davon die Nachfrage nach untertitelten Filmen" (p. 30). To this purpose, the reader is made aware of the following components: "Satellit und Kabelfernsehen", "Der Teletext" (p. 30), "Die DVD", with the lucid conclusion about "Der heutige Stand" (p. 31). Elaborating on these components of new media possibilities, the author demonstrates how each component shows properties characteristic of "der Boom auf dem Untertitelungsmarkt" (p. 29). He also stresses the importance of the "heutige Stand" while explaining that "[a]uch wenn die technischen Entwicklungen

am Ende des ersten Jahrhunderts der Filmgeschichte eine Reflexion über die Qualität der Untertitel veranlasst haben und eine deutliche Verbesserung zur Konsequenz hatten, kann man leider nicht daraus schließen, dass jeder technische Fortschritt einen ausschließlich[en] Einfluss mit sich bringt“ (p. 31).

The research intention of Annette Đurović is based on the assumption that “[d]er Übersetzer (hier nicht als geschlechtsspezifische Bezeichnung sondern als übergreifende Berufsbezeichnung aufgefasst) sieht sich mit vielen Problemen konfrontiert: solchen, denen jeder Übersetzer gegenübersteht und solchen, die sich aus der Spezifik des Übersetzens von Filmen ergeben“ (p. 66). In her paper, entitled “Film und Übersetzungstheorie“ (p. 65-72) Đurović stresses the importance of incorporating both theoretical and practical aspects into the film translation process, relating it, by way of illustration, to film translation practices. She notes that “[w]as in der Translatologie *Übersetzungstheorie* genannt wird und was die *explizit* oder *implizit* vorhandene Herangehensweise des Übersetzers an die Translation insgesamt kennzeichnet, ist insofern überaus bedeutsam, als sich beim Filmübersetzen so deutlich wie wohl kaum in einem anderen Genre eine klare Grobeinteilung der vertretenen Übersetzungstheorie vornehmen lässt“ [italics by A. Đurović] (p. 68). This paper reaches out towards a wide audience, which is further supported by the final part, in which the author precisely concludes that “Man kann also zusammenfassend feststellen, dass Untertitelung und Synchronisation als unterschiedliche Herangehensweise bei der Filmübersetzung die Reflexion der unterschiedlichen Übersetzungstheorien in den unterschiedlichen Kulturen darstellen – eine weitgehend ausgangstextorientierte in Serbien mit der Untertitelung und eine weitgehend zieltextorientierte in Deutschland mit der Synchronisation. Interessant wären weiterführende Untersuchungen von Kommunikationswissenschaftlern über die historischen Gründe und Auswirkungen einer solchen Entwicklung sowie Studien über den Zusammenhang von Filmverständnis und Übersetzungstheorie.“ (p. 72).

The paper put forward by Miloš D. Đurić, entitled “Using Subtitles to Improve English Language Skills of Students of Electrical Engineering in the Process of Second Language Acquisition: Contextualised Language Learning Re-Visited“ (p. 55-64) is a refreshing reminder of the major ideas adopted and supported by this volume. Đurić emphasises the importance of using subtitles for promoting the integrated language skills. While pointing out that his “[s]tudy re-visits the notion of contextualised language learning“, the author aims at “adapt[ing] and connect[ing] different SLA views with more practically oriented models and theories developed in applied linguistics“ (p. 55). Drawing extensively on accounts and theories from SLA, EFL, ESP, Computer-Assisted Language Learning, language pedagogy and psycholinguistics, the author develops his own algorithm pertaining to his empirical investigation. The reader is also made aware of Krashen’s Monitor Theory of Second Language Acquisition, and of what has been accomplished in relation to the stated goal of Đurić’s study. The author explains that “[o]ne constant concern of language teachers who use English films in their classroom is how to improve, intensify and enhance students’ second language proficiency and in this way simultaneously contribute to the overall process of SLA“ (p. 60).

Due to space limitations, other contributions cannot be described in full detail. To sum up, the interdisciplinary nature of the subject matter, namely foreign films

translation makes this collection of papers an indispensable reference for film translation studies. A reader with some background in foreign film translation will find this volume particularly stimulating for their own research. Lastly, it should be mentioned that the editors have failed to provide the index of the most frequently used terms. This, however, is a plausibly inadvertent and certainly forgivable omission in a multi-perspective undertaking of this interdisciplinary scope. Therefore, it might be concluded that this exemplary book represents a solid start for future studies dealing with this specific problem of subtitling and dubbing processes in foreign films translation.

Marija Knežević and Aleksandra Nikčević Batričević (eds.), *On the Borders of Convention*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, pp. 240.

Reviewed by **MIRJANA DANIČIĆ¹**
University of Belgrade
Faculty of Philology, English Department
Belgrade, Serbia

Conventions – rules, practices, or devices considered as necessary, useful, or given features, or whatever else they mean to researchers in the philological fields – have had a tremendous influence on the redefinition of theoretical, cultural and literary notions. In the postmodern age, conventions are scorned by many, but avoided by the brave ones only. CSP's recently published collection of scholarly essays *On the Borders of Convention* questions the mere concept of convention in the postmodern, poststructuralist, post-Derridean times and tries to re-examine "always varying and changing borders of convention in a literary text, literary genre, and literary theory, as well as in general culture and everyday paths of life" (p. VII), as the two editors claim in the foreword.

The contributions written by nineteen authors from all over the world (South Africa, Belarus, UK, Italy, France, the Balkans, USA) are divided into two parts – eleven papers in Part One investigate the solely literary issues, whereas eight papers in Part Two deal with either textual and genre borders or culturally oriented matters. The selection of papers is preceded by Introduction in which Aleksandra Nikčević Batričević and Marija Knežević descriptively summarize the individual contributions gathered in the book, thus drawing an overall picture of the variety and complexity of the essays. The papers are followed by Notes on Contributors, part of the standard CSP's design, and a very helpful Index consisting of 225 entries.

The opening essay "*The Merchant of Venice* and the Problem of Shylock" by Peter Preston tackles the charge of anti-Semitism presented through Shylock's implacability, vengeance and heretical breeding of money. In the first of four sections of the paper, the author explains that by 1920 the word 'Shylock' had acquired negative associations that went beyond any reference to the character in the Shakespeare's play – it could describe

1 Kontakt podaci (Email): mirjanadanagic@gmail.com