

Elena Di Giovanni. 2020. La traduzione audiovisiva e i suoi pubblici. Studi di ricezione. Napoli: Paolo Loffredo Editore.

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By reviewing a series of innovative experiments carried out by the author over nearly ten years, the monograph *La traduzione audiovisiva e i suoi pubblici. Studi di ricezione* ('Audiovisual translation and its audiences. Reception studies') by Elena Di Giovanni provides a detailed and comprehensive overview of reception studies related to audiovisual translation and accessibility from a diachronic and synchronic perspective, also reflecting on the role of interdisciplinarity.

This monograph discusses a variety of valuable tools and methods for setting up empirical research projects aimed at evaluating reception: from questionnaires to interviews, from surveys with eye-tracking technologies to observation protocols, from participatory experiences to self-reflection questions. Tools and methodologies used in many other studies conducted in Europe and around the world, over a period of almost a century, are also described and commented on.

All the experiments carried out by the author and discussed in this monograph avoid so-called 'student bias', that is recourse to the researcher's students as subjects, even in the preliminary and sampling stages. It is also worth mentioning that many of the experiments presented in this monograph originated out of the positive synergy between professional operators in the field of audiovisual translation and accessibility (company and theatre managers, translators, proofreaders, associations for people with sensory disabilities, etc.) and the researcher (i.e., the author). Since such fruitful and effective collaborations in audience-based research and media studies are still very rare, this monograph may also offer operational solutions to deal with the difficulties related to the design of empirical experiments that involve researchers, industry and social actors, and lead to the development of more effective dialogue and collaboration across disciplines.

This monograph is divided into five chapters. The first one discusses, from both a diachronic and interdisciplinary perspective, the reception of audiovisual and accessible media texts by different audiences. The diachronic overview traces the evolution not only of media audiences and audience studies (which can be traced back to the rhetoricians of ancient Greece), but also of the methodologies and tools used in reception-oriented audiovisual translation and accessibility studies.

The second chapter is dedicated to three experiments conducted by the author in 2009 and 2011 in relation to interlingual subtitling and carried out at two major Italian film festivals: *Mostra Internazionale d'Arte Cinematografica di Venezia* (Venice Film Festival) and *Torino Film Festival*

(Turin Film Festival). The aim was to evaluate audience reception and audience awareness of what improves, or reduces, quality in subtitling. While the first two aimed to investigate users' knowledge and appreciation of subtitles by means of written questionnaires, the third one analysed subtitle segmentation and its impact by means of eye-tracking tests.

In chapter 3, the author discusses three key notions which have shaped the face of audiovisual translation and media accessibility practice: agency, awareness, and change in relation to the creation and consumption of subtitling and, more generally, media content. Then, also following the changes in viewing habits and preferences of younger audiences, this chapter presents an experiment conducted in 2017 on two popular series by Netflix. The aim was to investigate, through a three-section questionnaire, the comprehension and overall reception of subtitles created by professional and non-professional subtitlers (openly available to all).

Chapter 4 and chapter 5 focus on accessibility to media and entertainment for blind and visually impaired people, more specifically on audio description, through two complex and innovative experiments carried out in 2009-2010 and 2018. Chapter 4 reports on the first study, whose primary aim was to investigate the applicability of eye-tracking research to identify the visual priorities of sighted individuals for the drafting of audio descriptions. The reception of eye-tracker-derived audio descriptions by end-users was then tested, and the results obtained confirmed the effectiveness of eye tracking in audio description research. Chapter 5 reports on the second experiment (2018), an inclusive and participatory study carried out with blind, partially sighted and sighted children in the drafting, recording and use of audio description for a live opera performance in Italy. The aim of this study was to emphasise the potential benefits of making accessibility a participatory and collective experience, where end-users and creators work together as a team. Chapter 5 also proposes a series of reflections that lead to the rethinking of the very notion of accessibility through a participatory turn in media accessibility research and practice.

This monograph is key reading for scholars, trainers and advanced students interested in learning about or deepening the theoretical and methodological frameworks related to audiovisual translation and its audiences and for those wishing to undertake empirical reception studies on accessibility to media and entertainment. It bears testimony to the vigour and versatility of research and developments in audiovisual translation and media accessibility and provides valuable food for thought for further academic research in this area.